

Duane Hanson

by Martin H. Bush



Price \$9.00

Few works of modern art contain the power of Duane Hanson's realistic figures to subvert an individual's sense of reality. The best of his sculptures show middle-class Americans living ordinary lives—weary old women, a drab janitor, a husky repairman, a young boy, or a bored museum guard—and they are not what the public has grown to expect of modern art. That's why so many people are fooled when they first encounter Hanson's people.

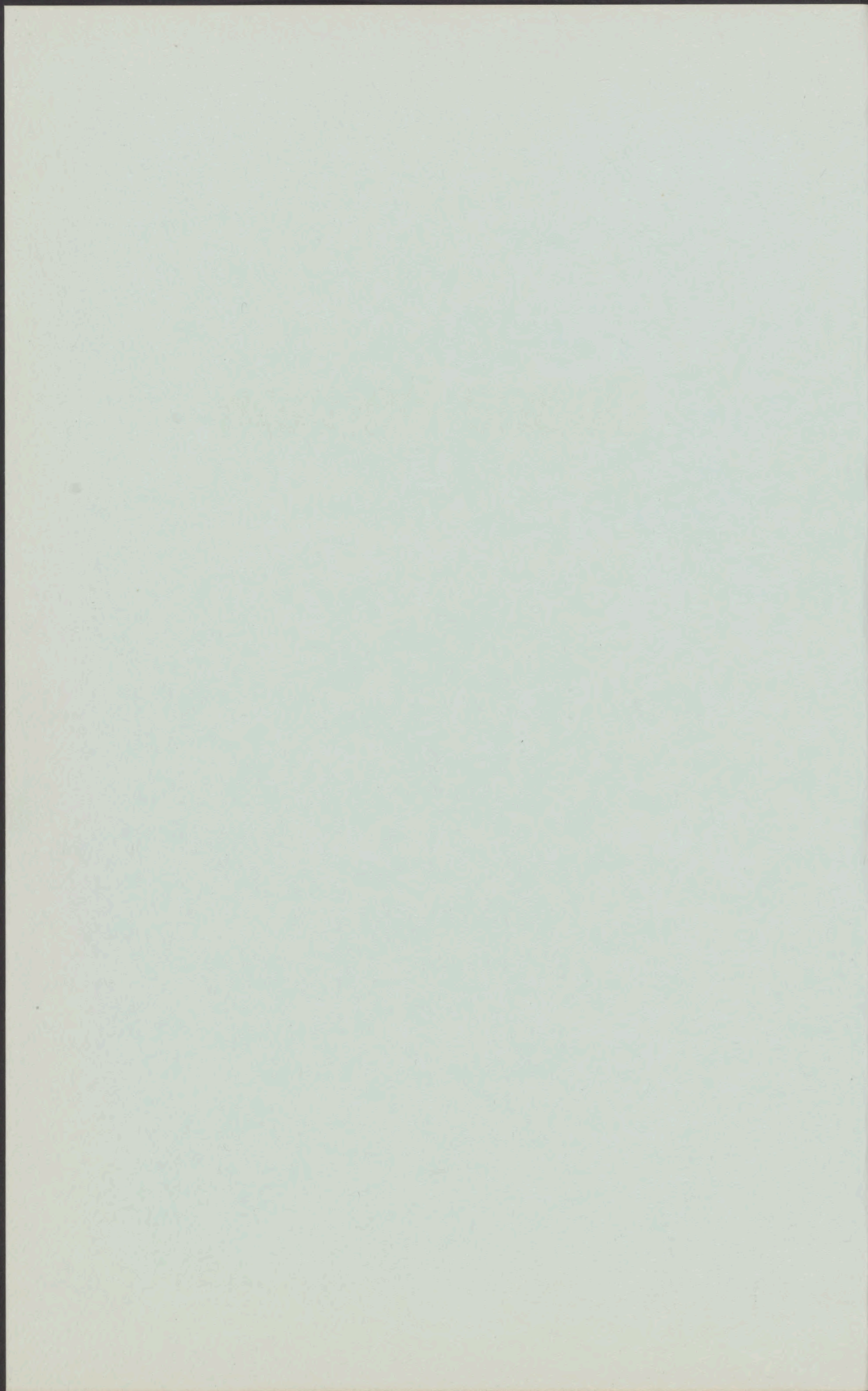
But there is much more to Hanson's extraordinary sculptures than just an illusion. They are deadly accurate social commentaries about plain people, common working-class people, the downtrodden, the losers. With a brilliant eye for satire, Hanson seeks to reconcile the viewer to the realities of life and, in doing so, he reveals the spirit of mankind: truths and untruths, things genuine and things counterfeit. When Hanson makes the familiar in life become sublimely ridiculous, the result is often cruel and foreboding.

"My art is a conceptual thing, almost a political thing," Hanson says. "I can't express myself vocally, so I do it with my work. I think society needs to be reformed; it is not doing things for people; there is nothing uplifting for the average man. My art is for every man—of course, only the rich can afford it, but it reaches people through museums and galleries."

During the last ten years Duane Hanson has achieved international recognition. His work was exhibited in ten different European countries before he was given a retrospective exhibition in West Germany at the Neue Galerie in Aachen, the Württembergischer Kunstverein in Stuttgart, and the Akademie der Künste in Berlin.

This volume has over 70 photographs of the artist's work (24 in full color) and thus provides an indispensable addition to the literature of modern art.





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For Rowena and Clark Ahlberg

Itinerary for the Duane Hanson Exhibition

October 6-31, 1976	Edwin A. Ulrich Museum of Art Wichita State University Wichita, Kansas
November 15 – December 15, 1976	University of Nebraska Art Galleries University of Nebraska at Lincoln Lincoln, Nebraska
January 16, 1976 – March 13, 1977	Des Moines Art Center Des Moines, Iowa
March 29 – May 22, 1977	University Art Museum/Berkeley University of California at Berkeley Berkeley, California
June 6 – July 3, 1977	Portland Art Museum Portland, Oregon
July 20 – August 14, 1977	William Rockhill Nelson Gallery and Atkins Museum of Fine Arts Kansas City, Missouri
September 2-29, 1977	Colorado Springs Fine Arts Center Colorado Springs, Colorado
October 15 – November 11, 1977	Virginia Museum of Fine Arts Richmond, Virginia
December 13, 1977 — January 22, 1978	Corcoran Gallery of Art Washington, District of Columbia
February 8 — April 15, 1978	Whitney Museum of American Art New York, New York

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This monograph is a companion to the first major exhibition of Duane Hanson's work ever held in the United States. Many people have assisted me in making it possible, and I am particularly indebted in this respect to both Ivan Karp and Duane Hanson for their kind and thoughtful assistance.

I would also like to thank all of those collectors, museum curators, and art gallery personnel who helped me to assemble the many photographs required to properly illustrate this volume.

There are several others whom I would like to thank: Bill Jackson, for the outstanding design; Susan Kraft, who guided the manuscript through all phases of production; Kim Lovett and Debora Dodge, for their thorough work on the index and bibliography; Gary Hood and Jim Johnson, whose unfailing support made the task easier; and Patterson Sims, who provided information about the artist's early years with the O.K. Harris Gallery.

Finally, I would like to add that the work could not have been completed without the patient and tireless assistance of my secretary, Mrs. Walter Otte.

I, of course, accept full responsibility for any errors of fact or judgment.

Martin H. Bush

November, 1976





Accident. 1967

Polyester resin and fiber glass, polychromed in oil, with motorcycle.

Life-size.

Collection of Mrs. Robert B. Mayer.

Chicago, Illinois.

CONTENTS

Acknowledgments / 5

Duane Hanson and His Work by Martin H. Bush / 9

Chronology / 95

Public Collections / 97

One-Person Exhibitions / 97

Group Exhibitions / 98

Selected Bibliography / 101

Photographic Credits / 110

Index / 111

All quotations are from conversations with the artist
unless otherwise noted.

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DUANE HANSON AND HIS WORK

Several years ago, at the Virginia Museum of Fine Arts in Richmond, an attractive young woman approached a rather crotchety looking old man as she walked through one of the galleries. "Sir," she asked, "are there other paintings like these in the museum? Sir? Sir?" The old man didn't move. He just sat in his swivel chair, half-asleep, with a partially smoked cigar hanging from his mouth. Somewhat embarrassed, the woman turned away. Only then did a thoughtful guard smile pleasantly and explain that the man was not really being rude; he was actually part of the exhibition. He was a Duane Hanson sculpture.

Art that tricks the eye is nothing new. Pliny the Elder, the great Roman historian, wrote of an incident that was supposed to have taken place in ancient Athens nearly 500 years before the birth of Christ. Two well-known painters named Parrhasios and Zeuxis decided to see who could produce the most highly realistic work of art. Parrhasios painted a remarkable still life—said to be so convincing that birds actually flew at the grapes in the picture. Parrhasios then challenged Zeuxis to remove the curtain from in front of his picture so people could decide who had really created the better work of art. Zeuxis did not move. And Parrhasios quickly realized that what had at first glance looked like a curtain was in fact the painting by Zeuxis.

Unlike the two ancient Greeks, Duane Hanson insists that he has never sought to trick anyone with his sculpture. "To tell the truth," he claims, "I don't understand what all the fuss is about. I can't see it. Perhaps I am so close to my work that I don't see the illusion. If there is one, it is a by-product for me. It's not my goal."

Despite Hanson's protests to the contrary, few works of modern art contain the power of his life-size sculptures to subvert an individual's sense of reality. The best of them portray ordinary people, living ordinary lives—weary old women, a drab janitor, a husky repairman, a young boy, or a bored museum guard—and they are not what the public has grown to expect of American art. Perhaps this is why so many museum visitors are fooled when they first encounter a Duane Hanson sculpture. But there is much more

to these extraordinary creations than just an illusion. They are deadly accurate commentaries about plain people living rather dull lives, working-class people, the downtrodden, the losers. Hanson seeks to reconcile the viewer to the realities of life by revealing the spirit of mankind: truths and untruths, things genuine and things counterfeit. By bringing the familiar into such a sharp focus, the artist is so honest and so intense that his works are often cruel and foreboding.

Hanson has always been intrigued by mankind's bitter-sweet existence, that profound mixture of absurdity and tragedy called life. "I deal with these things," he says, "because we all have a steady diet of them. Everyone has had to face a little of each, and most normal people can relate to that aspect of my work." To accomplish this goal, he works with the reality he knows best, the intimate relationships of his own existence. With his brilliant eye for satire, Hanson makes clear statements about common people. His work is not shrouded with the visual rhetoric of a few articulate critics; it is shaped, instead, from experience and intuition. It is fashioned from the heart and mind.

Hanson developed his new approach during the mid-sixties when he tired of high art and sought a new way for contemporary artists to capture the public's imagination, just as artists had done during the Renaissance, when



Gangland Victim. 1967.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Mr. Saul Steinberg.
New York, New York.

crowds gathered to see a new Michelangelo or Raphael. He theorized that it might still be done if artists made what pleased them instead of worrying about what critics and collectors would say. Hanson recalls thinking, "If they like my sculptures, so much the better. If not, I will make them anyway."

The initial reaction to Hanson's new work proved hostile, even though it appeared to have one of the prime characteristics of most good new art: it made people wonder at first if it really was art at all. When critics began to accept Hanson's work in the early seventies, many of those who had once questioned it wondered how they could have doubted it in the first place. Thus, by daring to introduce new attitudes and new concepts with his work, Hanson confronted the reigning masters and succeeded in adding a fresh, new dimension to the great tradition of western culture.

Recognition has not changed Hanson. He is still enamored with art and happy to have people appreciate his work on any level, although he is not really trying for universal approval. In some ways it is a little embarrassing to him to be an artistic celebrity, surrounded by the good things in life. "If I were a movie star or somebody in sports," he muses, "I might feel a little differently about it. But to me, being an artist has no value at all in the world. I guess it's my upbringing. You don't go into art to make a living; you suffer and hide your head and, maybe, after you're dead, somebody is going to write about you and say: 'Hey, this guy wasn't so bad after all'." Despite his recent fame and an illness that has plagued him for the last several years, Duane Hanson appears content, at age fifty-one, living in Davie, Florida, with his wife, Wesla, and their two children, Maja and Duane, Jr. Hanson's body is long and lean, his eyes bright as an Arctic fjord, and his faith in justice of life unshaken as he continues to pursue a single-minded commitment to his art.

The Early Years

It is difficult to explain just why Duane Hanson developed an interest in art. The library in little Parkers Prairie, Minnesota, where he grew up, had only one art book. His parents never had any interest in art—nor did any of the 700 people

who lived in the town. "I guess I was the only oddball around," he recalls. Nonetheless, as a boy he studied the paintings of Thomas Gainsborough and Sir Joshua Reynolds from that one book and carved primitive little wooden sculptures out of old logs. It seemed he had been born to be an artist, though he turned sixteen before he finally saw some real art during a visit to Minneapolis.

His parents, Agnes Nelson Hanson and Dewey O. Hanson, moved to Parkers Prairie from an isolated dairy farm near Alexandria, Minnesota, the hamlet where Duane



was born on January 17, 1925. Like most rural families, the Hansons had little money during the depression that gripped the United States in the thirties; yet they lived well in a closely knit rural family where old Swedish traditions were cherished.

As a youngster, Hanson was a sickly child. Allergies always troubled him as a boy and later kept him out of World War II. Since he could not go to war, he was able to enroll at Luther College in Decorah, Iowa. Unfortunately, Luther turned out to be a disappointment. The school's strong em-



Riot. 1967.
Polyester resin
and fiber glass,
polychromed in oil.
Life-size.
Courtesy of
Onnasch Galerie.
Cologne,
West Germany.



War. 1967.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Wilhelm Lehmbruck Museum.
Duisburg, West Germany.

War. "It's an interpretation of life. Its purpose is to call attention to war, the grubbiness, the mud, the blood and gore and fatigue, the futility of it all. It's frightening, but it has a message." — Duane Hanson

phasis on religion and its lack of suitable art courses prompted young Hanson to transfer to the University of Washington in Seattle, a larger and more glamorous institution.

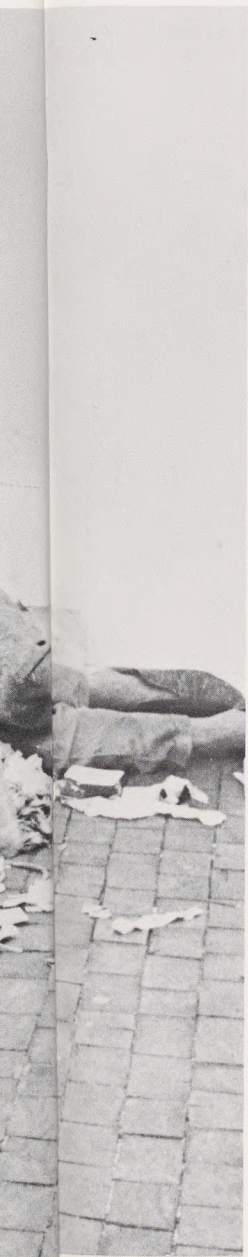
He loved it. And it was there that he met an influential figure in his life, Dudley Carter, a gravelly voiced old sculptor who carved with an axe. "That's what sculptors did in those days," he recalls. "They carved with an axe or some crazy thing like that." Carter greatly impressed the aspiring young artist. Eighteen months later, however, Hanson returned to Minnesota to enter Macalester College in St. Paul, where he became the school's first art major ever to graduate. While in the Twin Cities, Hanson also had the good fortune to become acquainted with Alonzo Hauser and John Rood, two prominent American sculptors who lived there. Hanson profited from his contact with the two men, and discussions about sculpture—quite apart from their criticism of his own work—helped him to clarify his feelings and ideas about art. It was an enduring friendship. "I liked Rood's early figurative work better than the welded stuff," Hanson remembers. "And we had a nice correspondence before he died. He admired my work, and that meant a lot to me."

Several years later, at Cranbrook Academy, Hanson immersed himself in an extensive studio program and a serious study of sculpture. The climate for art at Cranbrook was good. There he met Bill McVey, a stone carver, and the incomparable Swedish-American sculptor Carl Milles, an artist who had a brilliant reputation for monumental sculpture in Europe before coming to America where he created the now famous fountain in St. Louis, *The Marriage of the Rivers*.

A powerful looking man, Milles had a dominating personality, long white hair, and steel-blue eyes capable of looking right through people. Each day, as he walked into class, neatly dressed in a carefully pressed suit and shiny black shoes, his students stood in awe. No other artist looked like that. Despite these eccentricities, Milles possessed a wry



Bowery Derelicts. 1969
Polyester resin and fiber glass, polychromed in oil
Life-size
Courtesy of Neue Galerie
Aachen, West Germany



1969
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sense of humor and the ability to communicate his own hard strength to pupils—a tremendous contribution to their lives. Hanson adored him. And the old Swede liked young Hanson. Milles once invited Hanson to come to Sweden as his assistant, but he was never able to make the apprenticeship work out. This was probably just as well, since Hanson was quite impressionable at this time and Milles might have had too powerful an influence on him. “Good words from Milles meant a lot to me,” Hanson says. “I loved his work; I still like it; but I think it really wasn’t for me.”

With high expectations, Hanson headed east, eager to work and eager to make a place for himself in New York’s bitterly competitive art world. It wouldn’t be easy. He knew that. But he was unprepared for one bitter disappointment after another: first in teaching; then with his own sculpture, particularly when it appeared as though he might never find an original style. At this point, Europe began to look appealing.

The European Experience

In 1953 Hanson took his first wife, Janet Roche, an ambitious young opera singer, to Germany, where they both hoped to be luckier in their careers. It was a good move. He quickly learned to admire the German people. “How different they were,” he recalls. “They were not at all like the beasts or terrible madmen we had been told about during the war, and there were an awful lot of good things going on in Munich, even though the city was mostly in ruins.” Hanson spent four years there and three in Bremerhaven teaching art in the United States Army Dependent School System. It was fun for a while. Munich’s Haus Der Kunst was an elegant old museum that had been spared by allied bombers, and it contained some of the world’s most cherished old masterpieces, as well as paintings by modern masters. Strangely enough, Hanson was soon bored by the old-fashioned grandeur. He was impatient. The environment was too conservative, too traditional, and totally without relevance to what he was attempting to do with his own work. And that may have been the problem. Hanson was frustrated with his own creations because they looked tentative and lacked impact.

This weakness was embarrassingly apparent in 1958 when the Galerie Netzel exhibited some work that Hanson had completed while in Germany. It was an uninspiring show at best, a rather odd mixture of carvings from stone and wood, several ceramic sculptures, and a few works in metal. It gave those who saw it the impression that the artist had been either unable or afraid to choose one form of expression and hold it. "I did some formalistic pieces," he comments, "making pretty aesthetic statements in stone, wood and clay...even some welded works and paintings, but I never stuck with anything or tried to develop my work. It always ended up as decoration, and I felt unhappy about it. I wanted something that could really communicate with people."

He did make some progress, however. In Bremerhaven he met George Grygo, an old artist with a modest reputation, who kept busy with public commissions during the postwar building boom in northern Germany. Hanson was impressed with Grygo—not so much by what the old man was doing, but by how he did it. "I thought the technique had a great future," he recalls. "The new stuff—polyester resin and fiber glass—didn't require a lot of equipment; it could easily be shipped anywhere; and you could manipulate it yourself, if you knew how." The possibilities were endless, and Hanson never forgot what he saw in Bremerhaven.

Return to the United States

Hanson came back to the United States in 1960 and settled in Atlanta, Georgia, for about five years. "I always seemed to go to the wrong place," he once said. "Things just did not go well there." It was a perplexing situation. Collaboration with several local architects proved disappointing when he was stymied creatively, and his stay in Atlanta ended in loneliness and divorce.

Hungering for change, Hanson once again sought to leave the past behind and headed for a new life for himself in Florida. It was a difficult adjustment. He taught art and sculpture at Miami-Dade Community College, but academic life there proved boring to him. The hurt and frustration could not easily be forgotten, and he continued on what had be-



Football Players. 1969.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Courtesy of Neue Galerie.
Aachen, West Germany.



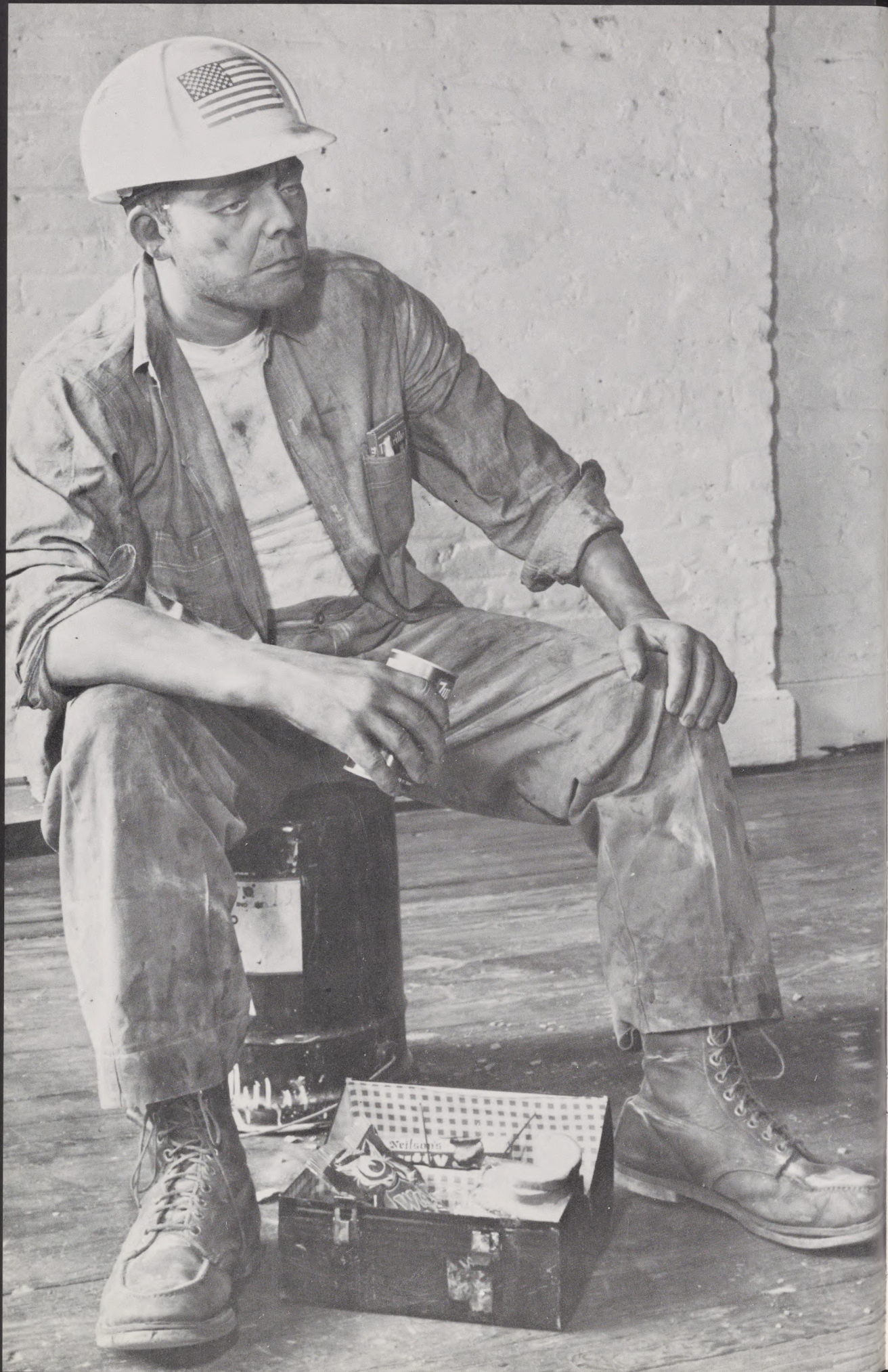
Bunny. 1970.
Polyester resin and fiber glass,
polychromed in oil.
Life-size.
Collection of Mr. Monroe Meyerson.
New York, New York.

come an unceasing quest for a more communicative artistic expression that could touch the lives of people. More than anything else, he wanted to break with the formal artistic principles that had hindered his thinking for so many years and develop, instead, fresh themes, exciting concepts, and new techniques. The need for change existed; the form had still to be discovered.

By the middle of the sixties, the environmental expansiveness of Pop Art colored much of the emerging realistic imagery of American art, giving it an exciting new character. Realism was legitimate again, or so it appeared, and Hanson was anxious to embrace it. He had never seen any real Pop Art, but he had learned from magazines that it drew upon the utterly commonplace in life, things whose visual identity had been lost because of the public's familiarity with them. "It certainly spurred me on," he recalls, "especially when I saw the work of George Segal. . . . it was very daring." Most of his colleagues disagreed; they considered Segal's work copying. It didn't matter to Hanson how an artist created a work of art; only the result was important. George Segal had developed a wide-ranging international reputation by making life-size sculptures from white plaster casts of live models, to which he added mundane backgrounds, such as gas stations, buses, and movie houses. Hanson liked the plaster figures, but he found Segal's work too mechanical, too austere, and too impersonal. The flat white color tended to isolate the figures from their backgrounds, making them a little too remote and completely devoid of any social issues. Hanson preferred more forceful, more pointed human themes, and these feelings impelled him to preserve his own particular brand of individualism.

This wasn't the only thing that motivated him. Miami newspapers were filled with reports about unlicensed Cuban doctors performing illegal abortions on young women who came to them from all over the United States. Some of these

Bunny. "Playboy bunnies look cute and sexy, but behind them there is an absurdity, a tragic attempt to make the girls look sexy by pulling in their waists to make their breasts larger. Then there are the dumb little ears" — Duane Hanson



women lost their lives or became dreadfully ill through medical incompetence. It didn't make any sense to Hanson. He believed abortions should be legalized to protect the lives of desperate girls seeking help from strangers. Nothing was done, however, and young women continued to die under questionable circumstances. This situation angered Hanson, and he seized upon the subject to create for himself a small, social narrative sculpture in stark white plaster entitled *Abortion*. A young woman, obviously pregnant, lay dead on a table with a shroud draped over her lifeless body. It was a personal statement, not something to be exhibited; it was not intended for the eyes of others.

Several of Hanson's friends considered it a remarkable work of art, but most others disliked it. There honest comments—some favorable and some disapproving—dispelled Hanson's own doubts about the work and helped him understand that *Abortion* was indeed a strong statement worthy of public consideration. It got people involved, and this is exactly what he had always dreamed of doing. When Hanson entered *Abortion* in the annual Sculptors of Florida exhibition, the group's organizers at first refused to accept it, then reluctantly agreed. Local art critics were outraged, especially Doris Reno of the *Miami Herald* (October 20, 1966), who disgustingly asserted that such brutally frank themes had no place in art. Her reaction was no surprise. In fact, coming from a well-known conservative, her charges proved to be an asset to Hanson, and some people even hailed him as a local hero. "Hell," he said to himself, "I've got to do something now..." And he did, although he may have overreacted in demonstrating that *Abortion* was actually a rather mild social commentary compared to what would follow.

Violent Expressionism

The following year he produced another grisly sculpture entitled *Welfare - 2598?*—more popularly known as Hanson's casket sculpture. A gaunt corpse, representing society's

Hard Hat. 1970.

Polyester resin and fiber glass, polychromed in oil.

Life-size.

Collection of Mr. and Mrs. Sydney Lewis.

Richmond, Virginia.

Housewife. "I wanted a really sloppy type, a woman who might look nice when she goes out, but when she is at home, she looks just awful. . . . I've often thought that a person like that really doesn't think much of herself." — Duane Hanson

callous lack of concern for poor, destitute people who die alone, was laid to rest in a plain black, wooden coffin. "They're just put in a box," Hanson claimed, "and then into the ground. That's wrong." This work too drew fire from critics, and opposition intensified after the show's judges gave their stamp of approval to the work by awarding it a second prize. Several people actually picketed the exhibition, partly in jest, partly in anger, while others viewed the work as a blatant act of antiaudience aggression. But this interpretation appears to be untrue. Hanson was a restless idealist, motivated by internal as well as external forces. He was a man dissatisfied with the nagging intellectual formalities of high art and the inconsistencies of a troubled society. He conceived of art as a continuous experience to be shared with others. People must interact, become involved, and not be complacent about the injustices of life. Why not protest the crazy, dumb things people were doing, particularly the actions of bureaucrats in authority. This is what Hanson was determined to do.

More socially explicit sculptures followed, and they too offended people. One depicted a student suicide victim hanging from a rope; another showed a young girl—nailed to a tree—who had been raped by the Outlaws, a local motorcycle gang. Although these harsh sculptures were commentaries on real-life situations, they were too depressing for an American public beset by daily violence. Several years later Hanson realized that critics were not altogether wrong in condemning his tendency to overstate violence, and he destroyed all of the contrived and gruesome pieces.

By the late sixties the war in Vietnam had become increasingly unpopular throughout the United States, and Hanson, like so many others, had grown to detest the senseless death and destruction being unleashed against an Asian people in the name of humanity. As the fighting continued, with no end in sight, the injured sensibilities of mil-



Housewife. 1970.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Courtesy of Mr. Reinhard Onnasch.
Cologne, West Germany.

lions of Americans divided the nation, and the ensuing worldwide clamor for peace inspired Hanson to create a sculptural grouping entitled *War*, a work that represented a heroic artistic effort of enormous sweat, toil, and personal involvement. Five life-like bodies—one dying and four dead infantrymen—were scattered about in a frighteningly realistic manner so that people could walk in their midst and experience the terror of slaughter on the battlefield. There were no doubts about Hanson's intentions this time. The muddy, blood-covered forms were clearly intended to provoke people. Yet, the figures had a peculiar, awkward honesty about them, as if the artist felt almost too deeply about the terrible fate facing the thousands of young men who were being sent off to fight and die in the distant jungles of Vietnam.

The sculpture was a great success, the most significant achievement to date for the forty-two-year-old sculptor. In eight months of grueling work he had developed the now familiar technique of casting fiber glass, reinforced polyester resin bodies from live student models. To them he added flesh-colored skin, authentic uniforms, and other objects of war to produce the strikingly realistic scene. By hiding much of the formalism normally seen in art, Hanson made viewers forget for a brief instant that *War* was only a sculpture. He had done this deliberately, and he fully admitted when challenged that most works of art had to have some formalism in them, even antiformal pieces like *War*.

That same year Hanson produced two more uncompromisingly tough statements about violence and brutality, *Accident* and *Gangland Victim*. They were, however, banned from an exhibition at the Bicardi Museum in Florida because the director thought they might upset visitors. "People come here to relax and see some beauty, not to throw up," said Alberto Fernandez-Pla, as he ordered them removed from public view.¹ Fernandez-Pla acted even though the show's judges had awarded *Accident* a prize.

Supermarket Shopper. "She began my satirical period. She is a symbol of the overconsuming housewife pushing a cart filled with every kind of imaginable item that she can buy in a supermarket" — Duane Hanson



Supermarket Shopper.
1970.
Polyester resin
and fiber glass,
polychromed in oil.
Life-size.
Courtesy of
Neue Galerie.
Aachen,
West Germany.



Tourists. 1970.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Private collection.

The sculpture showed a hideously mangled teenager pinned beneath his shattered red motorcycle, blood pooling on his shirt and jeans, his eyes staring blankly at the sky. Hanson had actually purchased the machine after it had been salvaged from a fatal motorcycle crash. The other sculpture was no less offensive. In *Gangland Victim* the half-decomposed body of a gangland victim, with both arms and one leg missing, had obviously been retrieved from a watery grave. It was an ugly sight.

The ban caused such a sizzling protest in Miami art circles that syndicated news services reported the incident nationwide. This time, however, art critic Boris Paul of the Miami Beach *Sunday Sun and Independent* (June 23, 1958) sided with the artist. "Like it or not," he wrote, "we live dangerously in a world not very cozy and quite askew. If an artist's choice of subject is not cozy, but disturbing..., it is his creative right." Then Boris Paul concluded by asking, "Would Bicardi forbid children from attending churches because a tortured image of Christ on a cross usually occupies a place of honor?" Visitors' reactions were mixed: one said he should be able to decide for himself whether or not to let his children look at the sculptures, and another argued in favor of leaving the prize-winning sculpture in the exhibition. Hanson himself remained silent. He simply wanted to make people think and get involved, and those who saw the work after it was moved to the Miami Museum of Modern Art agreed. He had succeeded.

Although Hanson's sculptures clamored for attention, few people outside of Florida knew of his work. Recognizing this, a friend repeatedly urged him to send photographs to a New York gallery, but Hanson demurred because he felt no one in New York would be interested in him. The friend persisted, however, and as a result of her constant nagging, he mailed some slides to the fashionable Leo Castelli Gallery on New York's East Side. Luckily for Hanson, the letter was delivered to Ivan Karp, the gallery's highly articulate director and a man of unerring taste. He replied with characteristic promptness, "The works look powerful indeed and, though they are not quite suitable for this gallery, I would be pleased to show the slides to the most likely dealers.... In spite of their obvious quality (especially



Executive. 1971.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Mr. Melvyn Kaufmann.
New York, New York.

the murder, the war scene, and the hanging), they will be difficult to launch. But, if you will be reasonably patient, I think something can be done."²

Early in his career, Karp had dealt in Abstract Expressionist paintings; later he became known as a pioneer of Pop Art; and after that he launched the Photo Realism movement by discovering many artists who became the mainstays of the school. Karp is also affectionately known as one of the few gallery directors in New York who will cheerfully give five minutes of his time to aspiring young artists. He was the best thing that could have happened to Hanson. Letters from Karp kept Hanson's spirits high, despite the controversies that were raging around his sculptures. In the months that followed Karp continued to encourage him. "The new works look splendid," he wrote. "*Accident* may be a master work....I show your slides to everyone."³ Soon Karp sent even better news; several curators from the Whitney Museum of American Art in New York were looking at Hanson's slides and wanted to know the price of *Accident*. Then, in his gentle, kind way, Karp concluded by writing, "Be optimistic, do more work, send slides. Other interesting-possibilities under way here."⁴ Heartened by Karp's optimism, Hanson continued to mail slides to his new friend and, in December, 1968, Karp and his wife flew to Miami to meet Hanson.

When Marilyn and Ivan Karp arrived at Hanson's studio, they looked at the work without saying a word. Hanson waited for their reaction, not knowing what to think about their deeply serious expressions. Finally, Ivan said, "Yeah, I'm going to call Leo...I am going to call Leo and tell him." They went to Hanson's apartment where Karp called Castelli. "The work looks good," he said. "You really should show this guy." Karp then promised Hanson a New York exhibition in the autumn, but Karp insisted that Hanson move to New York where it would be easier to introduce his work. "Come to New York," Karp said. "I'll make you rich and famous." Years later, in describing the incident, Hanson laughed and said fondly, "That's what he tells every artist."

In March, 1969, Hanson once again threw the Sculptors of Florida exhibition into an uproar, and forty members withdrew their own work in protest rather than exhibit alongside

a Hanson sculpture entitled *Trash*. They did this with good reason, for *Trash* was a sickening arrangement of garbage spilling from a can, a dead baby barely visible in the debris, with real fruit flies swarming over decaying grapefruit rinds. In the end, the work proved to be a disappointment, for it went almost entirely unnoticed by a now alienated public.

That autumn, however, Hanson's work attracted considerable notice in New York when Robert Doty selected *Riot*, *Accident*, and *Pieta* for a huge exhibition at the Whitney Museum of American Art entitled "Human Concern/Personal Torment." Doty sought to expose the infamies of man over the past 100 years, as seen through the eyes of American artists who had documented the ugly aspects of human experience throughout the world. Critic David L. Shirey of *Newsweek* (November 3, 1969) singled out *Riot* as "one of the best works in the show...."

The great expectations that Hanson's talent had previously aroused were soon confirmed, or so it seemed, by two events: the creation of *Bowery Derelicts*, the first sculpture he completed in New York, and the opening of his initial one-person show in New York—at Ivan Karp's new O.K. Harris Gallery (named after a half-mythical character). New York was an exhilarating experience for Hanson. He liked the rough chemistry of Soho, a district once known as "Hell's Hundred Acres." It was a good marketplace for contemporary art, an area frequented by a constantly changing pattern of fascinating people, and a neighborhood where he could visit other artists in lofts nearby. "Even the garbage in the street is more vital," he said.

Bowery Derelicts proved Hanson was capable of a major effort of considerable scope. In it he used all of the ingredients for which he had come to be known: three ragged skid-row winos were sprawled in an alcoholic stupor on a sidewalk littered with cigarette butts, garbage, and empty wine bottles. The piece was intensely realistic, and Hanson had given it added authenticity by walking around the Bowery, where he picked up discarded beer cans, broken bottles, bits of rope, used plastic, old clothes, and worn-out shoes. The result was a poignant accusation against an affluent society that chose to ignore the extensive problem of alcoholism in American life by failing to deal with it on a



Baton Twirler. 1971.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Courtesy of Galerie Thelen.
Cologne, West Germany.

major scale. This view, of course, was only the opinion of the artist, but Robert Hughes of *Time* magazine (January 31, 1972) thought the theme made some sense, for he described *Bowery Derelicts* as "one of the most grossly truthful pieces of social observation in American art." By now, Hanson had grown to realize how easily raw violence could turn people away, and *Bowery Derelicts*, though an extraordinarily good example of violent expressionism, marked the end of this first phase of his work. "You can't always scream and holler," he says. "You have to whisper once in a while, and sometimes a whisper is more powerful than all the screaming...you can do."

Development of a Successful Theme

Hanson purposely shifted his attention toward the aggressive physical action associated with popular twentieth century spectator sports in a daring change of style. Movement became dominant. Unfortunately, these sculptures of a baton twirler, football players, and two boxers looked unconvincing, and only the arrangement of the figures and

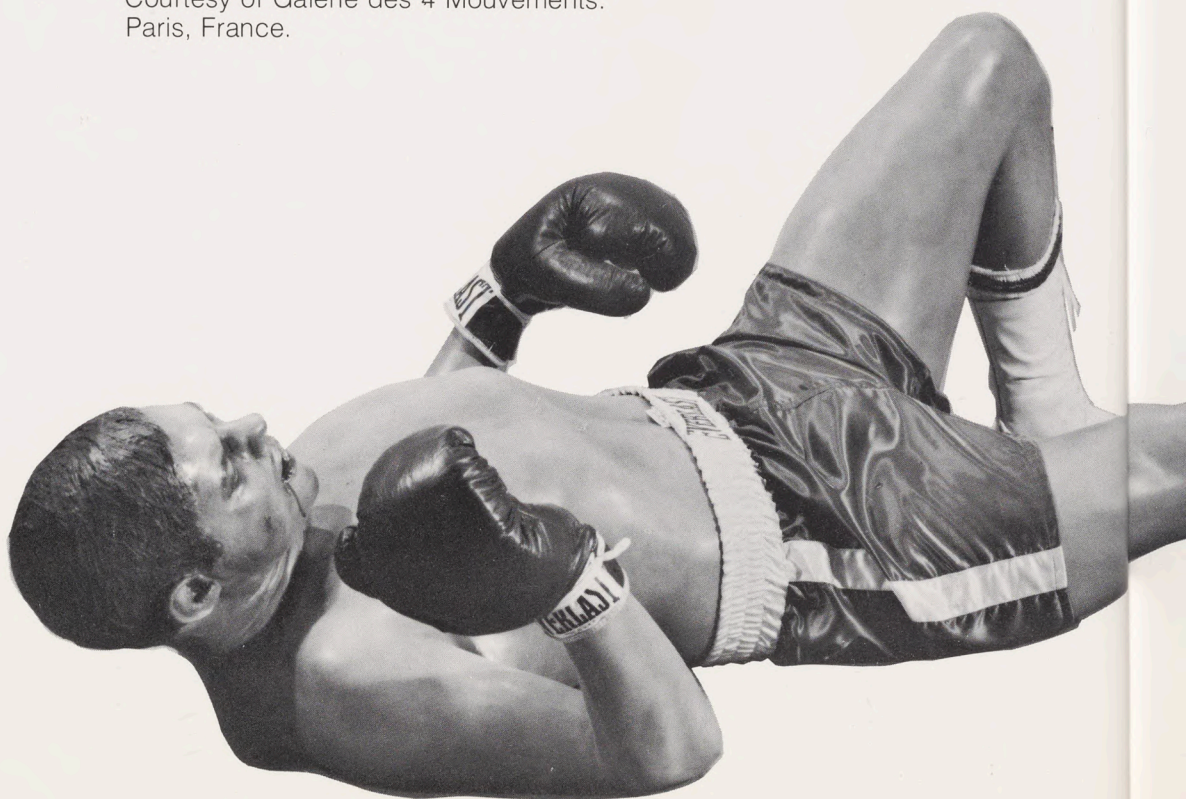
Boxers. 1971.

Polyester resin and fiber glass, polychromed in oil.

Life-size.

Courtesy of Galerie des 4 Mouvements.

Paris, France.





the artist's extraordinary technique prevented them from failing completely. "I did it," he now says, "because I was afraid my work would be dull or boring just standing by itself; it's different from the movement one normally thinks of as movement—it didn't succeed." In the same way, he tried to re-create the exaggerated and ridiculous action seen at rock concerts with *Rock Singer*, a man wildly screaming, microphone in hand and feet stomping. But it too had a false sense of reality and fell short of believability. The same thing happened with *Woman Cleaning Rug*; it just did not turn out well. "You find out the hard way," he later said, "that the most convincing works are those that don't have to rely on any movement."

Hanson wisely set aside movement in favor of satire and criticism. In rapid succession, he produced social caricatures of a lady shopping, a Playboy bunny, a housewife drying her hair, two typical American tourists, a construction worker, an executive, and a businessman. These new social concentrations drew heavily on banal imagery and occasionally made the viewer smile, something the preseventies sculptures never did. They literally reflected the true nature of middle-class life in today's America. Unlike the athletes in stiff poses, these sculptures were completely natural.

One of the first, *Supermarket Shopper*, was a documentary of the time. The figure personified the overconsuming housewife, so often seen across the country, pushing a grocery cart filled with every imaginable item: TV dinners, cream pies, cakes, cookies, soda, beer, high-calorie dips, pizza, bread, potato chips, prepared salads, and dog treats. Her philosophy is unquestioning, her taste garish; she is motivated by self-gratification in her eating and dressing habits. In short, she is just existing. "People get out of hand," says Hanson. "They never use common sense, look at themselves, or examine their lives. They never ask: 'What am I trying to do with my life?'"

Bunny is both funny and sad, showing an attractive,

Businessman. 1971.

Polyester resin and fiber glass, polychromed in oil.

Life-size.

Collection of Virginia Museum of Fine Arts.

Richmond, Virginia.



Rock Singer. "I think I handled the movement as well as I could. It's an exaggerated, ridiculous, strenuous attempt to create a situation where a guy is really hollering out. I've tried to re-create the ridiculousness of all that action, the stomping of the feet, the music, the noise."
— Duane Hanson

though hard-looking blond, bursting out of a bunny suit, with the bored expression of the look-but-don't-touch sex symbols made famous by Playboy Clubs. The effect is satiric, although some bunnies were thrilled with the sculpture when they saw it, for to them, it glorified their profession. The woman is authentic, even to her false eyelashes and costume. "My wife," comments Hanson, "was a Playboy girl one summer. She worked at a Playboy Club in Miami so she could buy a car. Playboy bunnies look cute and sexy, but behind them there is an absurdity, a tragic attempt by promoters to exploit young girls, to make them look sexy by pulling in their waists so their breasts will look larger." Hanson did the sculpture because he believed a large segment of American society lusted for Playboy-type products, the artificial commodity, the so-called package of everything, and he found this reprehensible.

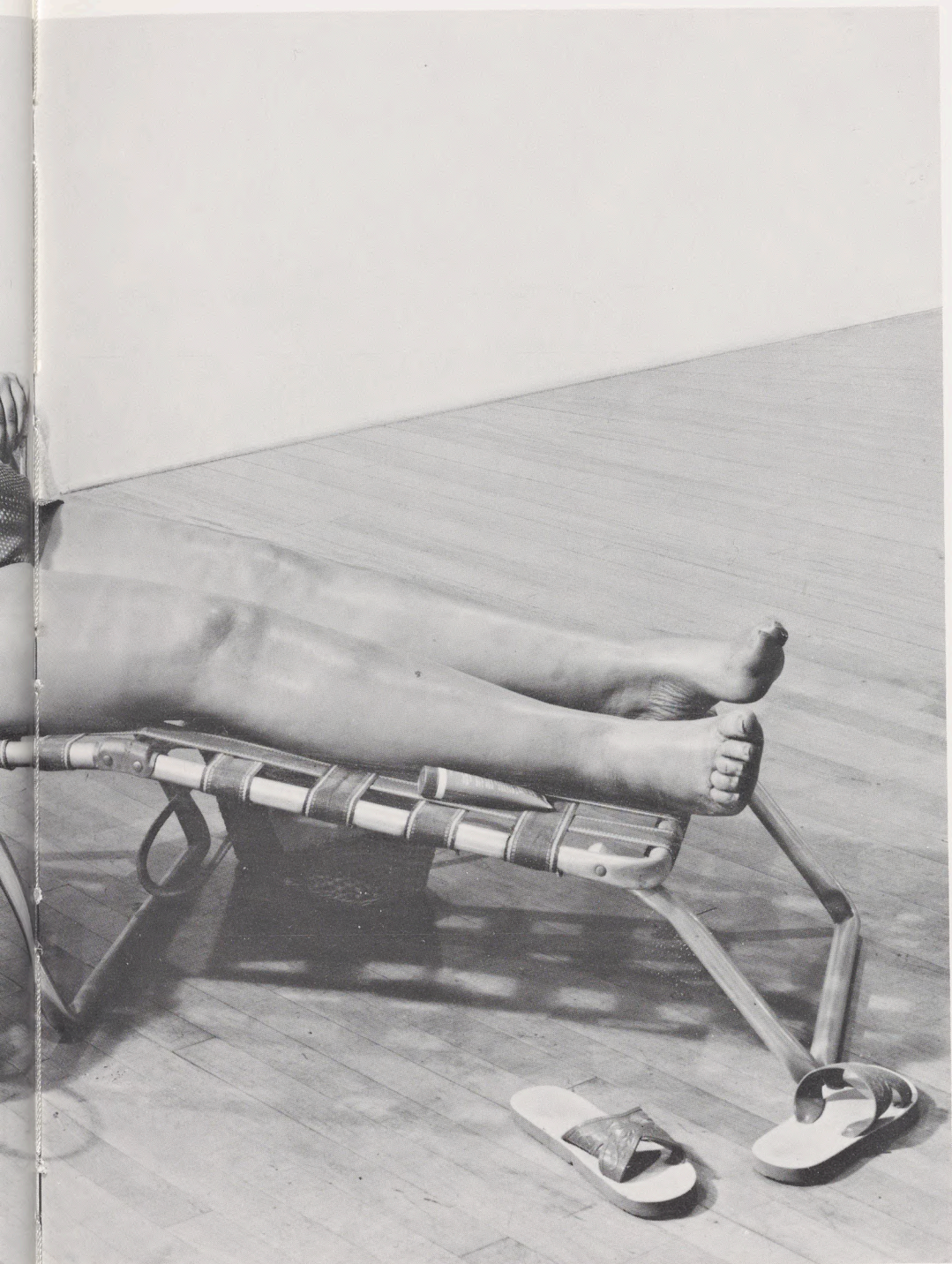
Housewife, on the other hand, shows a sloppy woman, the kind who looks nice while she is out in the evening but who goes shopping with rollers in her hair and normally looks awful while at home with her husband and children. In this sculpture the artist comments not only on many women's lack of taste and respectability but also on a society that does not require women to present themselves in a proper manner.

Hanson did not hesitate to reveal his distaste for Mr. and Mrs. Middle America on vacation. *Tourists* depicts an older couple on vacation: he with a colorful Hawaiian shirt and baggy Bermuda shorts and festooned with too much camera equipment; she with blue sunglasses, red slacks,

Rock Singer. 1971.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Mr. Jan Streep.
Amsterdam, the Netherlands.







Sun Bather. 1971.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Mrs. Ethel Kraushar.
Lawrence, New York.



Woman Eating. 1971.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Mrs. Robert B. Mayer.
Chicago, Illinois.

and gold sandals. They appear to be staring in awe at some sightseer's dream, perhaps the Eiffel Tower, the Empire State Building, or a castle in Disneyland. Hanson made the man look even more foolish than he might ordinarily appear by reducing his size and exaggerating the equipment hanging from his neck. It is, as it was intended to be, a devastating commentary on the tastelessness of many tourists while they are away from home. Hanson has little empathy for such people, for he finds them distasteful—even obnoxious—and without any redeeming self-conscious qualities.

Hard Hat is a much more subtle sculpture than *Tourists*, and it is reminiscent of Rodin's *Seated Athlete*. The figure has to be one of Hanson's best. Transitional movement has disappeared, and there appears to be a constant interchange between the action of life and the medium of sculpture. Joseph Masheck of *Art in America* (November-December, 1972) liked the piece more than any previous figure created by Hanson. As sculpture, the work "lasts," he wrote, "while many of the others fade like...anecdotes." Indeed it is a penetrating commentary on the unthinking existence of a broad segment of blue collar workers in every corner of the United States. *Hard Hat* captures a typical construction worker in a casual moment of relaxation, a person who is apparently indifferent to both his lunch and surroundings. He is also a little willful and mean, with an inclination to wave the American flag, beat up long-haired radicals, or whistle at a pretty woman for no other reason than to reaffirm his own manhood.

Hanson utilized the same unerring technique in creating sculptures of an executive and a businessman. Both *Executive* and *Businessman* are compelling representations of individuals struggling to retain their identities in the frantic pace of a technological society. Hanson's approach to them is confident, even demanding, although their meaning is far less blatant than that of other works. Upon seeing these figures in a moment of reposed summation, people are forced to acknowledge the striking similarities between the executive's and the businessman's experiences and their own. These men are familiar. *Executive* portrays an exhausted middle-aged man, slouched in a chair with his

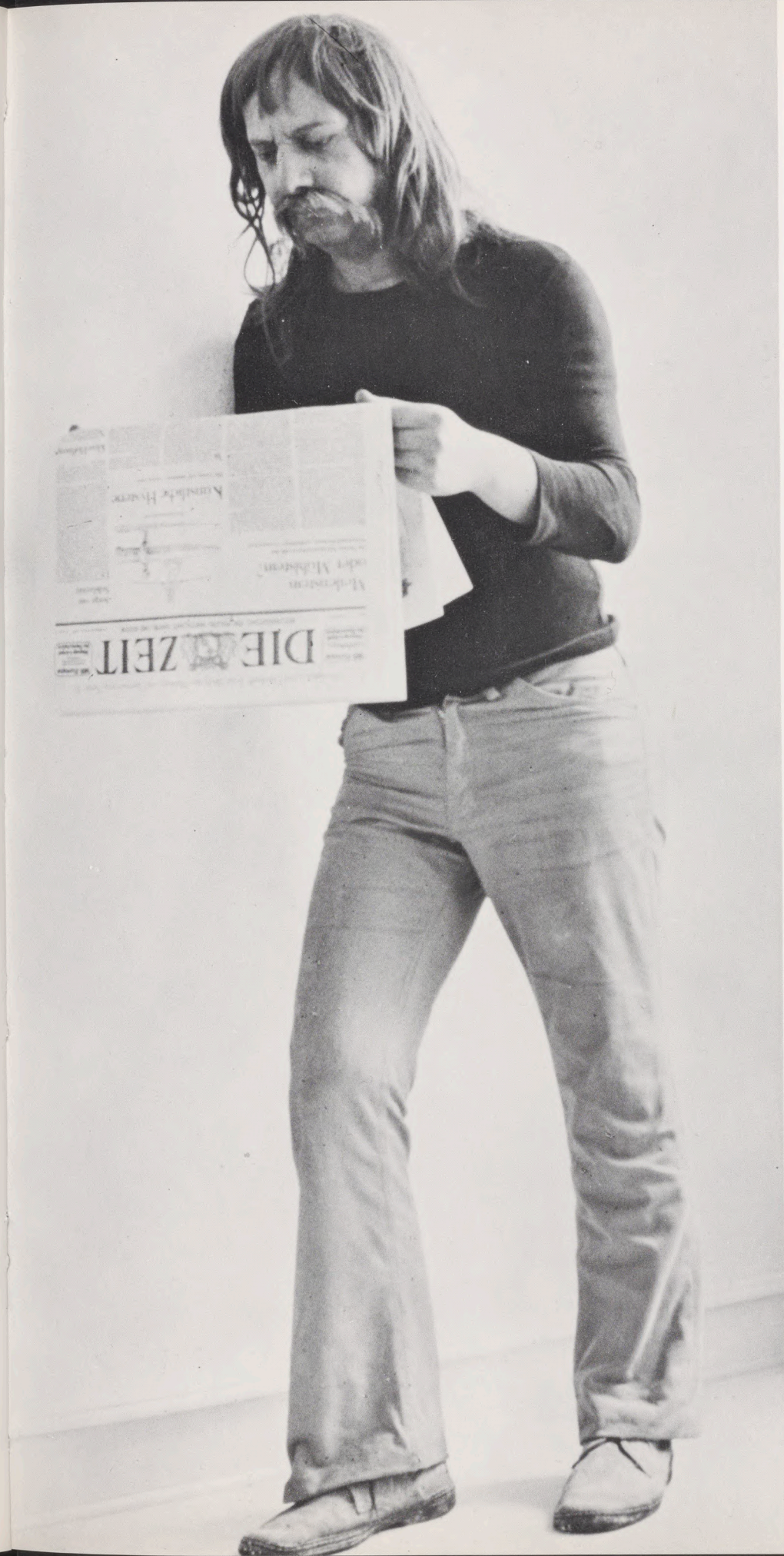
Lesender Mann. "He was a German artist, and to me he was German looking. . . . You see him as a person, but the extreme hairdo, moustache, and beard reminded me of the old days of Bismarck with the big handlebar moustaches." — Duane Hanson

briefcase near at hand, perhaps waiting to board a plane or a train after a hectic day at the office—or he may be just relaxing for a minute. The sculpture created an immediate sensation when it was first exhibited in the lobby of a busy office building in the Wall Street area of Manhattan. Crowds gathered. Pedestrians and visitors often had a lot of fun with friends who were easily fooled. But the figure created such a nuisance it finally had to be removed to a more private setting. *Businessman*, on the other hand, has sagging jowls, three double chins, a pot belly, face moles, the stubble of a beard, cuffed trousers, and a cheap white shirt. He could easily be mistaken for a New Yorker or any one of a number of other people: a small-town politician, a newspaper editor, or a local judge who likes to have a little drink of whiskey now and then.

Illusionistic Period

Hanson's quest for excellence has taken him into areas where traditional principles of art are often irrelevant. The results are sometimes surprising, as seen in *Seated Artist*, a lyrical characterization of a young man that marked the beginning of Hanson's illusionistic period. The visual power of the work was overwhelming. Until then, Hanson had produced universal types—typical, middle-class Americans in quiet repose. *Seated Artist* was slightly different. It represented a particular human being—a fellow named Mike Bakaty, not as a portrait might do, but as a work of art. It was as much a part of the environment as a person looking at it, and it could have been either a universal type or an individual human being.

Hanson had succeeded in removing the invisible barrier that had always existed between his sculptures and the spectator. This forced people to take a closer, longer look at what they had encountered. Was it a human being? Or was it a sculpture? More often than not, people were un-



Man Reading.
1972.
Polyester resin
and fiber glass,
polychromed in oil
Life-size.
Collection of
Dr. Kruppel.
Neub,
West Germany.



Putzfrau. 1972.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Mr. Rudolf Scharpff.
Stuttgart, West Germany.

Putzfrau. "There is a certain type of cleaning lady in Germany who wears that kind of funny printed garment and those shoes, and she has a good texture and good wrinkles in her face she had weak legs, so she kind of squatted in a totally relaxed position. I think her face projects what I wanted — a sort of empty sadness." — Duane Hanson

certain. The new work commanded more respect, and it also communicated with people. Ironically, Hanson had not consciously worked toward this goal. It occurred quite naturally in the search for new ideas and better control of his materials. Hanson looked upon Bakaty as a typical artist living in Soho, one of the many who enjoys going to Fanelli's Bar for lunch. He was different, but not too different. "I try not to pick people who are very interesting," Hanson says, "with an interesting face or a strange expression. I prefer to stay away from unusual looking people and try to produce a figure people can be confronted with in their daily lives." This is why the illusion is so believable: it does not depend on what the public knows about art; it relies instead on how people perceive things. Their ability to push aside art appears to be the key to the popularity of illusionism. Yet, Hanson himself does not entirely push aside art: *Seated Artist*, for example, has an exceptionally strong and open composition.

Although most critics were intrigued by Hanson's imagery, not many of them considered the sculptures worthy of serious artistic study. "Once the illusion has been removed," wrote David L. Shirey of the *New York Times* (January 29, 1972), the work takes on interest [only] as an imitation of something that is not art." Rosalind Constable felt the same way. In writing for the *Saturday Review* (April 22, 1972), she complained that it was "difficult (if not impossible) to see what makes them art." The viewer "is obligated to fall back upon the now familiar explanation: It's art if the artist says it is," but this explanation was not enough for her. Then, of course, there were those who saw these life-like creations as wax museum figures, wholly dependent upon the artist's uncanny ability to reproduce the exact appearance of an individual human being. That is all they were: copies of people.



Rocker. 1972.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Courtesy of Galerie Medusa.
Rome, Italy.



Such casual opinions were grossly unfair to an artist who had developed a strikingly original concept with little regard for traditional artistic tenets. Hanson quickly took exception to those who charged that his work was antiart. "If there is no definite style and if it is antiart," he says, "then it's an anti-formalistic type of art. There is no question about that. I'm aware of the formal quality dominating, the juxtaposition of color, and all that stuff. I was into that throughout my whole artistic career until I rejected it. Who cares about that? Everybody is doing it now. We are all involved in the same thing. You have to manipulate formal quality to some extent. Why can't the formal qualities be subservient? Why do they have to dominate? I mean—I still have to struggle with those things." In defense of Hanson, one can also argue that Abstract Expressionism would really not have been acceptable in 1955 if criticism of it had been based upon early twentieth century artistic principles. People easily forget that stylelessness is in itself a style in which traditional artistic principles are a little more subtle or often completely hidden.

And what of those critics who like to compare Hanson's work to wax museum figures? Is there any validity in such charges? Hanson thinks not. "I've looked at them all," he says about wax museums. "I would be glad to see a convincing figure, but they are always so stiff; they always look a little dead and they are never relaxed. And, of course, they are supposed to be portraits, yet never come off as portraits." Those who see similarities between Hanson's work and wax museum figures fail to realize that Hanson's sculptures are re-creations, not replications or facsimiles. The completed figures rarely resemble the original model and may be a composite of several models. In these figures, as well as in others where skillful imitation is more than a mere display of technique, Hanson has given each figure an illusive magic in producing a unique work of art.

Technique

It seems almost impossible for Hanson to strike a false note in his works, for his figures are brought into existence only after careful study and preparation. His figures are exceedingly detailed and take up to six weeks to complete, thus

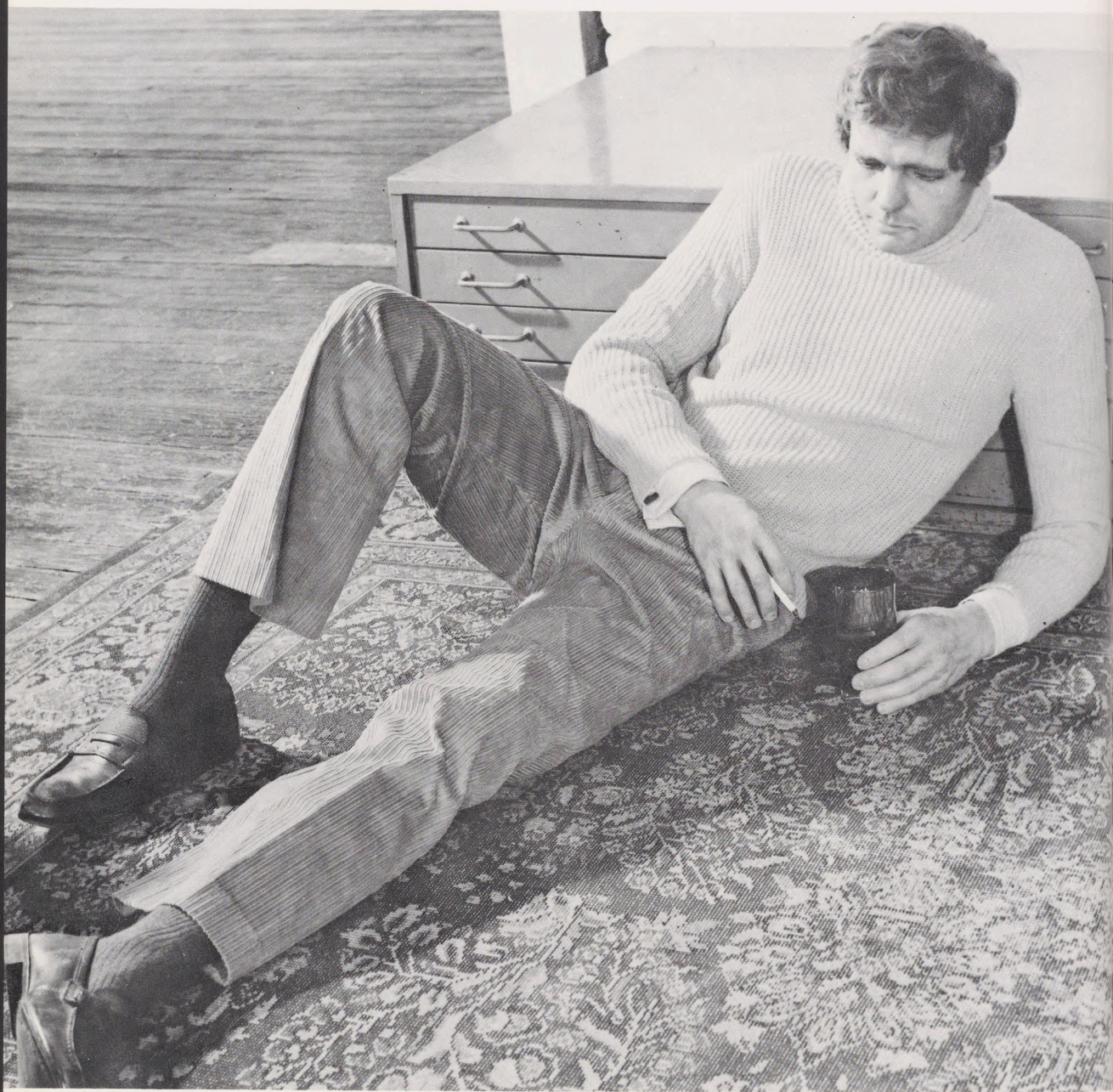




Woman Cleaning Rug. 1971.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Frederick and Marcia Weisman Foundation.
Century City, California.



Artist with Ladder. 1972.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Private collection.



Reclining Man Drinking. 1972.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Mr. and Mrs. Morton Neumann.
Chicago, Illinois.

limiting him to about six or eight sculptures a year. This does not appear to bother him. Work is a consuming passion for him. Wherever he is, or whatever he might be doing, Hanson studies people. With *Janitor*, for example, he wondered what would best epitomize such an individual. Should the man be leaning against a wall? Should he be looking at the floor? Or would something else be better? These questions ran through Hanson's mind for weeks. To solve them, he studied each posture in a mirror—leaning against a wall in various ways to see what appeared most convincing. Was it natural? Would a janitor stand that way? Did it look right? When it finally did look right, he proceeded. Otherwise, the concept would have been abandoned.

The idea for *Man with Hand Cart* occurred while Hanson was searching for parts in a local junkyard. The owner fascinated him. Here was an individual who sat in clutter day in and day out, with an empty look on his face, living a totally boring existence. The place was always hot. The man's body appeared to sag in the heat of the day; his belly hung out; his pants didn't quite fit; and he appeared as though he had stopped thinking about any of the serious things in life a long time ago. Nevertheless, the old fellow was rather likable, and Hanson used to visit him once in a while to maintain a friendly relationship, as the thought for a sculpture germinated in his mind.

The same can be said of the person who eventually became the *Old Woman* (in the folding chair). She was a family friend, living in a mobile home residence nearby, an older woman whom Hanson had known for years before he got around to asking her to pose for him. When the woman came to pose, she seemed too nervous and uneasy to serve as a good model, and he asked his parents to be present in an effort to relax her. Before she came to the studio, Hanson had thought of a particular pose for her. The woman looked terribly awkward that way, and a more suitable position became imperative. "We had an awful time getting her to look natural," he remembers. Although he is always tempted to use a preconceived idea, experience has taught him not to be too specific beforehand. People are like actors with their bodies, and the artist never knows exactly how they will look as models until he actually tries to work with them. This is why



Lady with Shopping Bags. 1972.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Mr. Bo Alveryd.
Lund, Sweden.

Seated Artist. 1972.
Polyester resin and fiber
glass, polychromed in oil.
Life-size.
Collection of
Mr. and Mrs. Byron Cohen.
Shawnee Mission, Kansas.



ideas must be kept flexible. Otherwise the figure might not read well or look a little forced. More often than not, Hanson is never quite certain how a piece will look until it is nearly completed.

Hanson tries to keep his models relaxed and frequently chats with them when they arrive for work. It is easier to create a figure if people are relaxed and willing to cooperate. Strangers who may not quite know what they are getting into, especially older people, tend to get a little frightened, and some of them have become overly concerned while the casting was in process.

Models are first asked to remove their clothing, although they are usually allowed to keep their undergarments on to eliminate embarrassment, especially for older people whose bodies are not as firm as they once were. Undergarments also strengthen aging muscles that tend to sag when unsupported.

A model's body is then covered with petroleum jelly and shaving cream to prevent the mold from sticking. If it sticks, the mold might break as it is being removed. Hanson prefers to use a one-piece flexible mold—made of dental plaster bandages—that dries within 30 to 45 minutes, although it sometimes takes a little longer with a larger person. One leg is completed first, then the other; next comes the body itself (it looks like a plaster jacket); then the arms; and, finally, the model's head. Five to six flexible molds are needed for each figure. Before each mold is removed, however, a mother mold is placed over the flexible mold to reinforce it and keep it from becoming misshapen while the artist is working with it. Flexible molds, unfortunately, have a tendency to take on qualities similar to those of a rubber glove. They have no permanent shape by themselves and need reinforcement.

After the leg mold has dried, it is cut up the back; tape is applied to it; the mold is opened; and it is removed from the body. The artist follows the same procedure with the remain-

Sekretärin. 1972.

Polyester resin and fiber glass, polychromed in oil.

Life-size.

Courtesy of Östergren Gallery.

Malmö, Sweden.





Florida Shopper.
1973.

Polyester resin
and fiber glass.
polychromed in oil.

Life-size.

Collection of
Mr. Charles Saatchy.
London, England.



Janitor. 1973.
Polyester resin
and fiber glass,
polychromed in oil.
Life-size.
Collection of
Milwaukee Art Center.
Milwaukee,
Wisconsin.



Dishwasher. 1973.

Polyester resin and fiber glass, polychromed in oil.

Life-size.

Collection of Mr. Ed Cauduro.

Portland, Oregon.

ing molds. Sometimes the flexible mold comes away from the mother mold with a flaw—part of the face might be missing, or little air pockets might be visible in the forehead or chin. If there is considerable distortion, too many flaws, or too little detail, the artist must make another cast. When the molds have been completed, they are repaired—where cracks have appeared, they are cleaned and coated with a thick gelatinous substance to prevent sticking. Next, the image is brought into being with successive layers of flesh-colored liquid polyester resin poured into the mold. This is immediately reinforced with fiber glass. The polyester resin picks up detail from the mold, and the flesh coloring helps to give the body a natural tone, making it a little easier for the artist to paint the sculpture. The positive mold is then removed from the negative mold, cleaned, and repaired, and the details are reworked in preparation for the assembling of the figure. The sculpture is thus created in much the same way as it was originally cast, one part of the body at a time.

Hanson hates the molding stage. It bothers him to have to adhere to something so rigid, for he would like to have more freedom to interpret with his work. Nevertheless, it must be done.

When the separate parts are put together, the sculptures invariably appear a little different from what the artist had planned. With the weight of the plaster, some models become tense. They are unable to relax. For example, one of the arms in *Repairman* was much too rigid after it was cast and had to be removed and brought out from the body so that it would look more convincing.

Since no extra weight is used in the sculptures, the feet have to be placed in shoes immediately so the figure will balance properly when it is constructed. Once this balanc-

Dishwasher. "Put yourself in the place of a guy who washes dishes day in and day out, one who doesn't have many aspirations except to have a color television set. That was one of the things the model was planning to save his money for. . . . He does his job well. He could wash dishes faster than any guy I ever saw.

— Duane Hanson



Man with Beer. 1973.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Mr. Richard Brown Baker.
New York, New York.



Old Man Playing Solitaire. 1973.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Mr. William Jaeger.
Hewlett Harbor, New York.



Woman Derelict. 1973.
Polyester resin and fiber glass, polychromed in oil
Life-size.
Courtesy of Galerie de Gestlo.
Hamburg, West Germany.

Woman with Suitcases.
1973.
Polyester resin
and fiber glass,
polychromed in oil.
Life-size.
Collection of
Mr. and Mrs. Morton Neumann.
Chicago, Illinois.



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Back Packer. 1974.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Courtesy of Galerie de Gestlo.
Hamburg, West Germany.



Young Shopper. 1973.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Mr. Edmund Pillsbury.
New Haven, Connecticut.



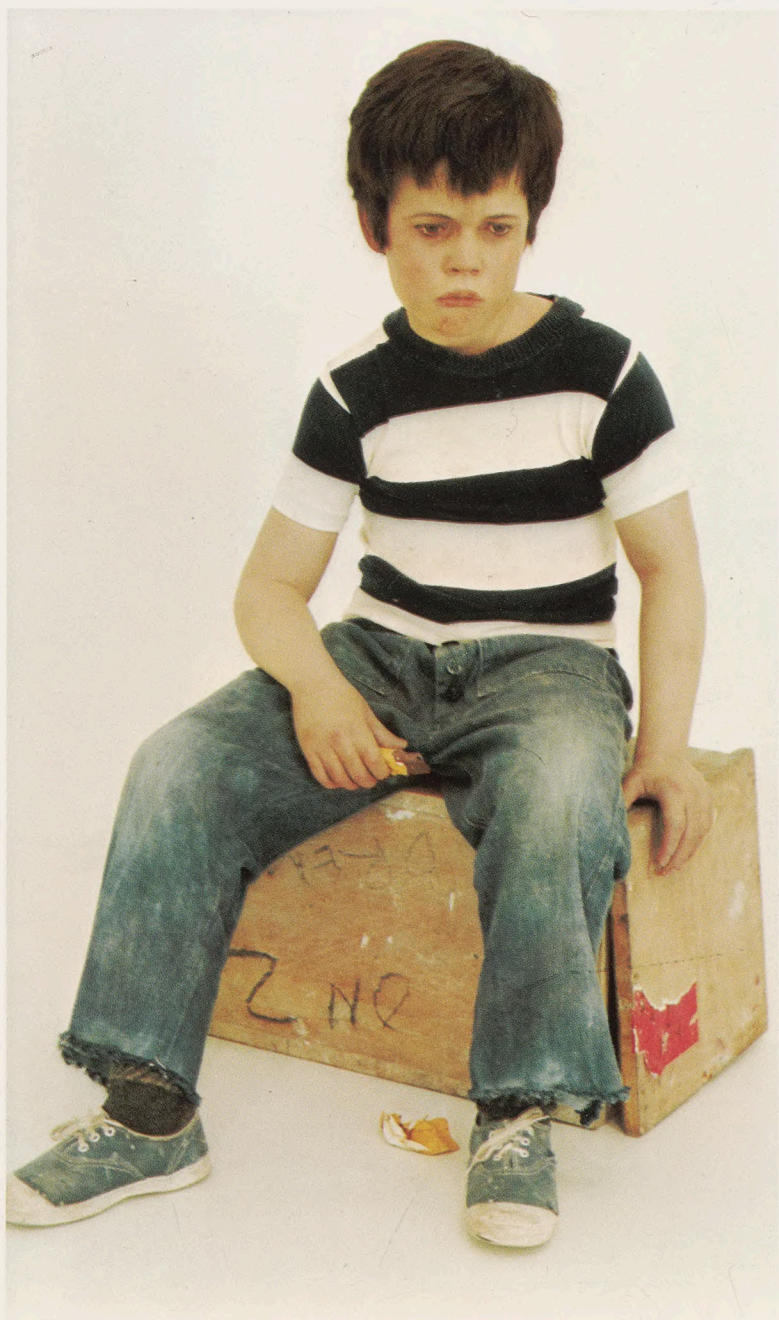
Drug Addict. 1974.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Mr. Richard Brown Baker.
New York, New York.



Man Leaning Against Wall. 1974.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Mr. and Mrs. Burton Reiner.
Bethesda, Maryland.



Repairman. 1974.
Polyester resin and fiber glass,
polychromed in oil.
Collection of
Jeffery C. Kasch.
Milwaukee, Wisconsin.



Seated Child.
1974.
Polyester resin and fiber glass,
polychromed in oil.
Life-size.
Courtesy of
Galerie de Gestlo.
Hamburg, West Germany.



Seated, Old Woman Shopper. 1974.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Mr. and Mrs. Burton Reiner.
Bethesda, Maryland.

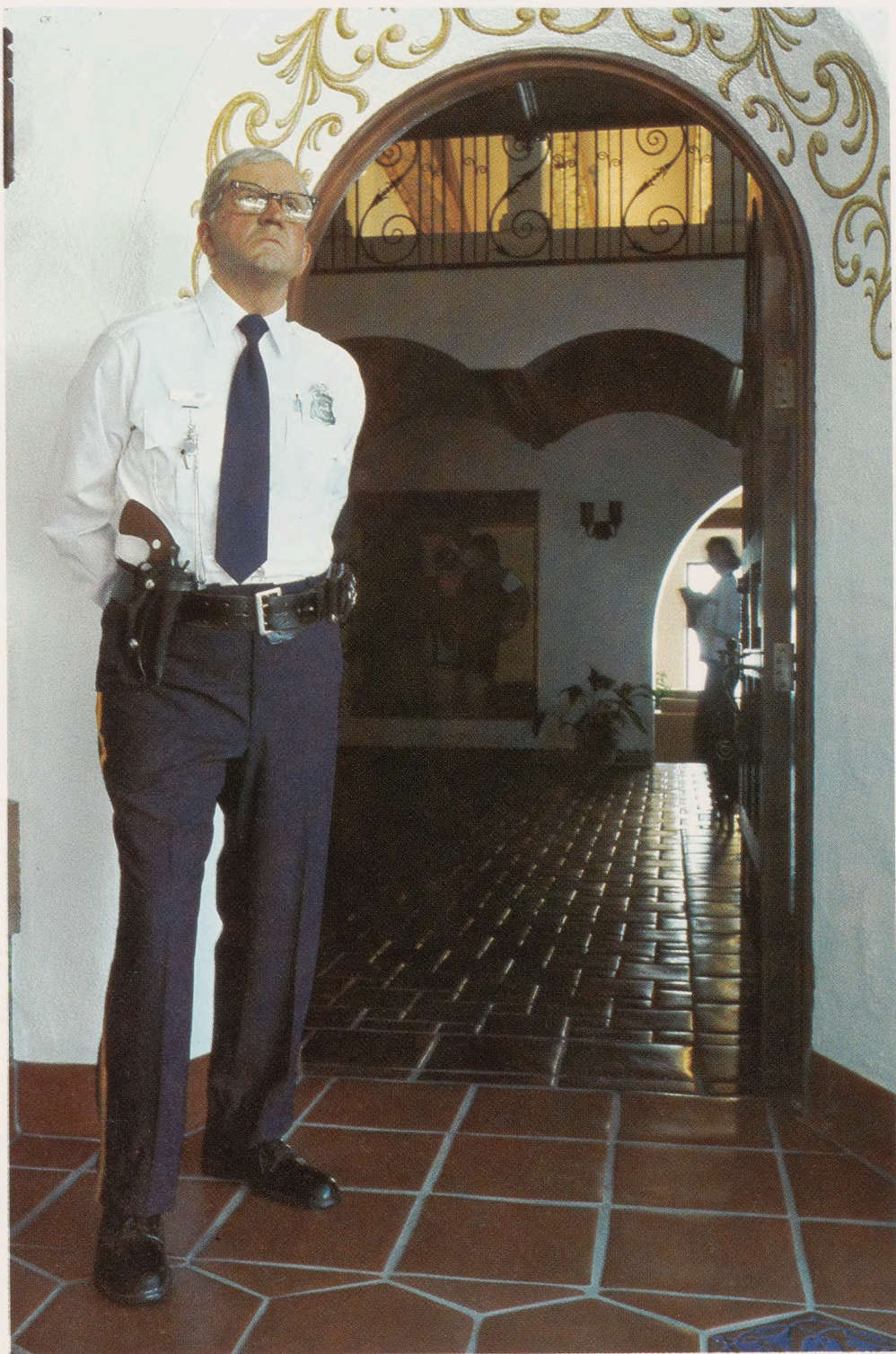


Woman with Laundry Basket. 1974.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Courtesy of Galerie de Gestlo.
Hamburg, West Germany.

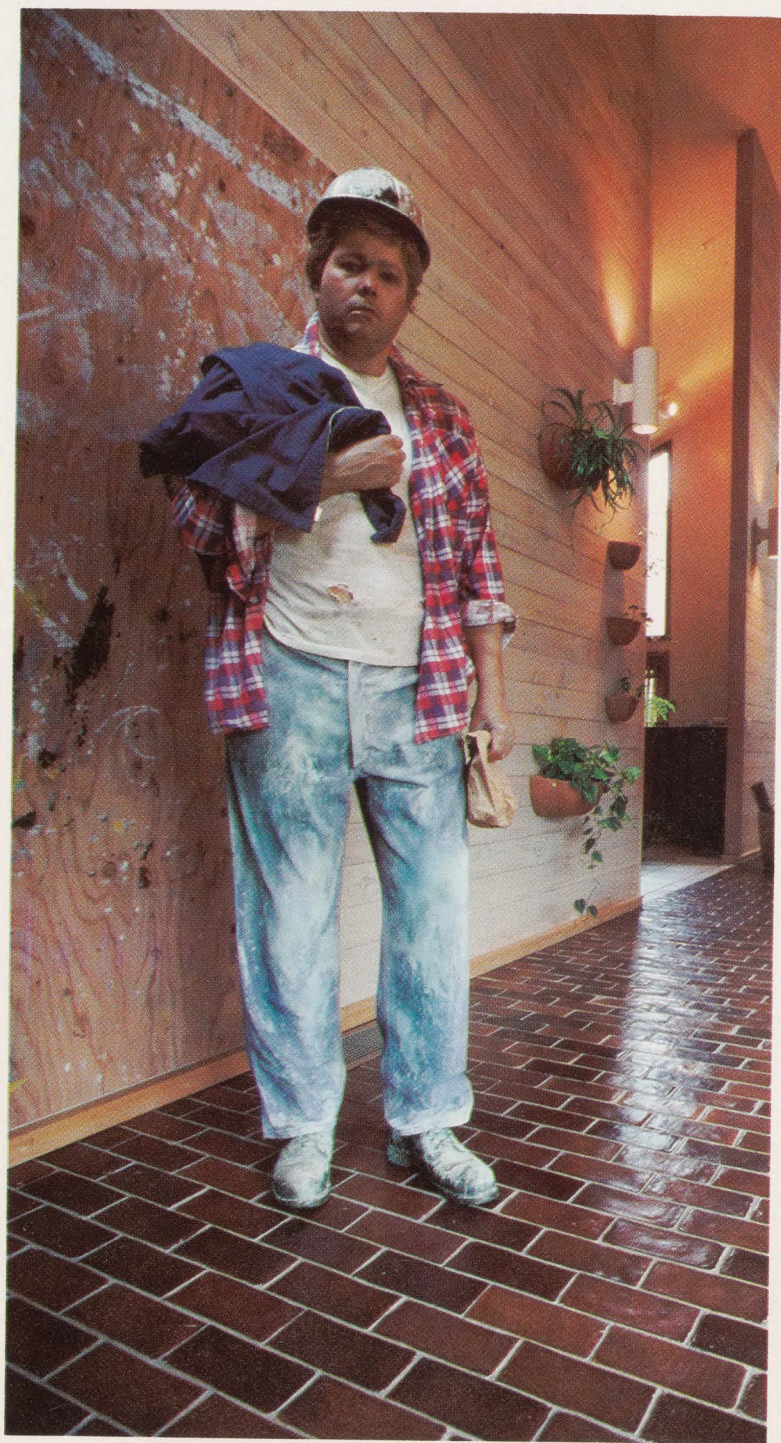


Woman with Purse. 1974.
Polyester resin and fiber glass,
polychromed in oil.
Life-size.
Courtesy of Galerie de Gestlo.
Hamburg, West German.

Bank Guard. 1975.
Polyester resin and fiber glass,
polychromed in oil.
Life-size.
Collection of Mr. Max Palevsky.
Malibu, California.



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Cement Worker.
1975.

Polyester resin
and fiber glass,
polychromed in oil.

Life-size.

Collection of
Mr. and Mrs.

Raymond
Zimmerman.

Nashville,
Tennessee.



Man with Hand Cart. 1975.
Polyester resin and fiber glass,
polychromed in oil.
Life-size.
Collection of
Mr. and Mrs. Sydney Lewis.
Richmond, Virginia.



Rita: The Waitress. 1975.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Mr. Edmund Pillsbury.
New Haven, Connecticut.

Museum Guard. "It's a little easier if you know the people and if they are willing to cooperate. If you take strangers and they don't quite know what they are getting into — especially older people — they are a little frightened, and they really get uptight about the whole process."

— Duane Hanson



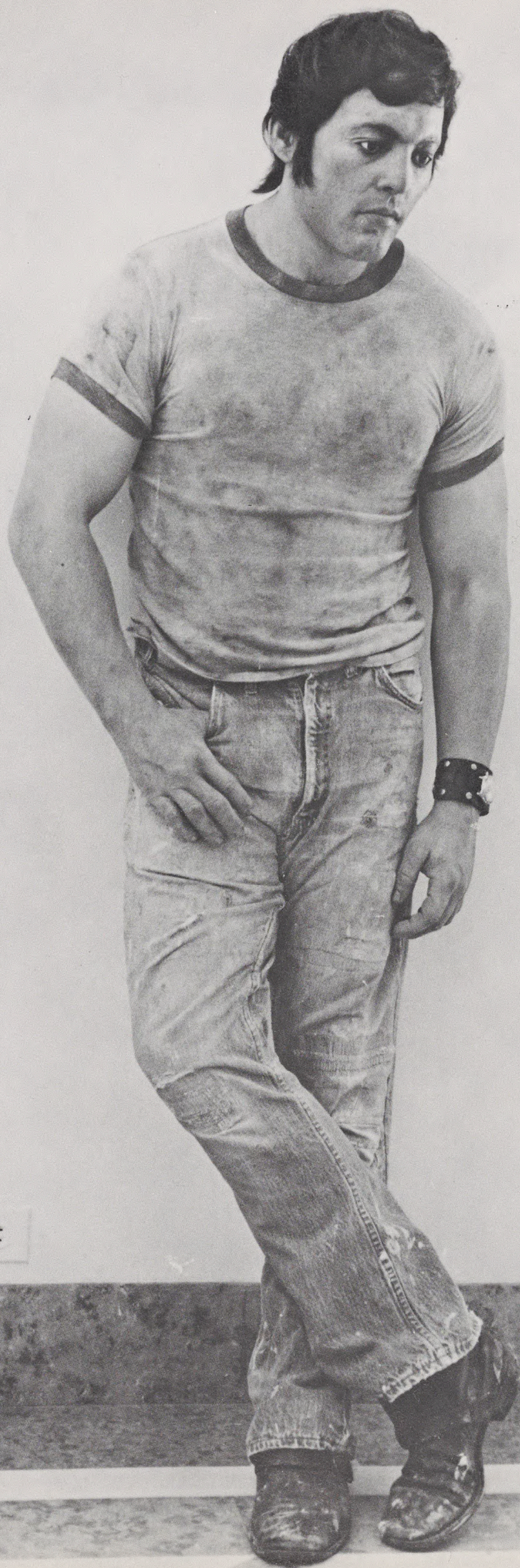
Museum Guard. 1976.

Polyester resin and fiber glass, polychromed in oil.
Life-size.

Collection of William Rockhill Nelson Gallery and
Atkins Museum of Fine Arts.
Kansas City, Missouri.



Man Dozing. 1976.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Courtesy of O. K. Harris Gallery.
New York, New York.



Young Worker.
1976.

Polyester resin
and fiber glass,
polychromed
in oil.

Life-size.

Courtesy of Norton
Gallery of Art,
West Palm Beach,
Florida.

Gift of Joseph
Rosenberg.



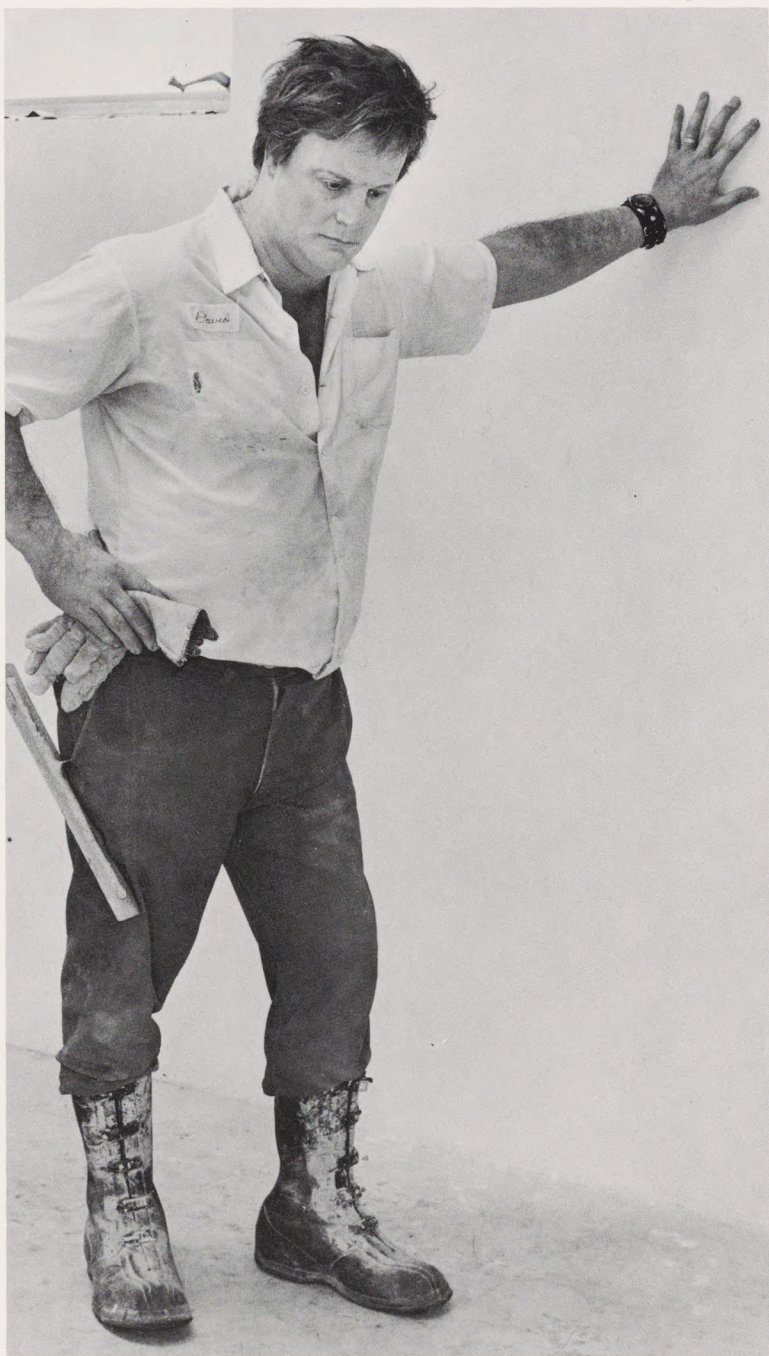
Der Maurer. 1972.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Collection of Mr. Heinz Dieter Kreutz.
Duisburg, West Germany.



Shoppers. 1976.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Courtesy of O.K. Harris Gallery.
New York, New York.



Old Woman (in folding chair). 1976.
Polyester resin and fiber glass, polychromed in oil.
Life-size.
Courtesy of O.K. Harris Gallery.
New York, New York.



Slab Man. 1976.
Vinyl resin and fiber glass, polychromed in oil.
Life-size.
Courtesy of O. K. Harris Gallery.
New York, New York.
(Work in progress.)



Man in Denim Suit. 1976.
Vinyl resin and fiber glass,
polychromed in oil.
Life-size.
Courtesy of O. K. Harris Gallery.
New York, New York.
(Work in progress.)

ing is complete, the artist assembles the body, working from the knees up, adding the limbs and head as he proceeds, with balance always uppermost in his mind. Once the parts are assembled, Hanson reworks the surface to correct any imperfections that may have appeared. In this stage, the work becomes more concentrated and tedious. It is vitally important to decide at every moment what is right and true, and this can be rather tricky. Intuition plays a key role. The effort must not look noticeable; everything must give an impression of naturalness. In *Old Woman*, for example, the old woman's face had to be filled out a little when it appeared too thin in relation to her body. Corrections were also necessary under the nose and around the eyes and mouth. Much the same was true of *Man Leaning Against Wall*. Hanson had to be careful not to let the figure lean too far to one side or the other. It was an intuitive decision. It had to look right and, above all, it could not give the impression of being arranged.

The sculptures are painted as they stand. Hanson paints with his fingers, a brush, a rag, or whatever happens to be available. "I never could paint," he says. "I had to learn because I've never had any training along that line." Richard Estes, the well-known Photo Realist painter, advised Hanson to use acrylic first, then follow it with an oil paint to get the desired skin tone effect. For the most part, it works, and the technique prevents fading, something Hanson had trouble with in several early sculptures. A little exaggeration is frequently necessary, most often around the eyes, to make the features look natural. If there is not enough shading, the eyes will not fit into the face well. As a general rule, the area around the eyes has to be a little darker; lines must be added; and certain areas have to be darkened to make the face read well. Painting the beard is almost like painting an abstract expressionist painting, for there are all kinds of color in the skin, far more than one can ever imagine. Lately Hanson has taken to experimenting with a different technique: using crayons to put imperfections on the skin, nail polish over oil paint on the fingernails, and plastic instead of painted eyes. The figure must always look unified. Nothing can be obvious. If a wristwatch, a ring, or a button appears to be too shiny or new, it is dulled with paint. As one might

well imagine, these details require long hours of work.

The head is still open at this juncture so that eyes can be inserted from within the polyester skull. Hanson did not always use this technique. In early sculptures, the eyes were painted on because they were comparatively unimportant then, gazing, as they did, unobtrusively at the floor. More recently, however, Hanson has given the eyes greater significance by using surprisingly realistic substitutes. Similarly, he has taken a more sophisticated approach with the hair, discarding ready-made wigs in favor of integrating strands of gray, black, and yellow hair with the basic blond, black, or brown color used on the sculptures. In many ways, making the hair look right is a little like mixing paints. The hair is fastened to the head with body putty, and it can even be combed.

By not having his figures smile, Hanson has eliminated the need for teeth. "People just don't go around with a smile on their face," he says, "or you might think that they are a little nuts. A smile is just a transitional expression.... I think about the unemployed and the sick people out there. They don't have much to smile about. The sick people who are going to die in a couple of weeks or a couple of months are aware of it too. So, even if a person is rich or poor, healthy or unhealthy, life, at one time or another, gets pretty heavy for them. And that's why my figures don't smile."

Every detail demands attention in Hanson's continuing search for perfection. Clothing is no exception. Sometimes he goes to great lengths to achieve an effect, particularly if the model is a large or overweight person. The clothes can be either new or something the artist has located in a second-hand thriftshop. He gets them from many places. Several models have given him their old clothes; his aunt did this after posing as the lady vacuuming a rug. It does not really matter how the clothes are acquired or from whom he obtains them; the only important consideration is that they look comfortable and worn, even if this means aging them with bleach or mud. The man who posed for *Artist with Ladder* at Hanson's New York studio arrived in the most magnificent old working clothes imaginable. He had obviously worn them for years, and they were perfect. His old boots were not only riddled with holes, but they were also

heavily coated with resin and paint; his pants were patched with black tape where they had torn at the right knee; and his red apron was spattered with paint. When Hanson saw him, he exclaimed, "The clothes, they're great, just like you have them!" And with that, he purchased everything, including the ladder. "I happened to be lucky that time," he recalls.

Hanson's *Seated Child* also represents a remarkable technical achievement. Children won't sit still long, and their tiny features are more difficult to define than those of an adult. He managed to solve these problems by using a new, more literal approach to form as well as some new techniques. This achievement showed just how expertly Hanson had learned to control his materials.

Triumph

Between 1969 and 1972 it became convenient for those who write about art to classify Hanson as a Photo Realist or New Realist sculptor. And the association was good for him. Photo Realism had become immensely popular, for people found it easy to relate to its everyday imagery. The work was impersonal and enjoyable, and people were intrigued to see how easily a painted canvas could be made to look like a huge photograph. Being identified with Photo Realism undoubtedly created opportunities for Hanson that might otherwise not have arisen. Yet, there was little basis for including his work in the movement. The Photo Realist painters were unconcerned with people. They preferred, instead, to utilize photographic information isolated by a camera at a distance. It was impersonal and free from emotion. Once a subject had been selected, the Photo Realists sought to paint a flawless picture with mechanical accuracy that looked exactly like the photograph itself. No attempt was made to satirize and, more often than not, people were excluded from their pictures. "In a way I fit in and in a way I don't," claims Hanson. "New Realist painting reflects everyday life.... It's not like Pop Art; it's more reserved; it's just taking [life] with no comment. To me that wasn't enough. I wanted to comment...."

Europeans were captivated by Photo Realism, and

Hanson's popularity in Europe grew with it. In 1972 his *Seated Artist* caused an overnight sensation at the prestigious "Documenta 5" exhibition in Kassel, West Germany, where critics and dealers gathered from all over the world to see the latest trends in art. Newspaper and television reports made his work well-known throughout Europe; in fact he was better known in Europe than in the United States. He became an instant celebrity, and it seemed as though everyone talked about him. The Onnasch Galerie in Cologne, West Germany, offered him a show, and it was followed two years later by retrospective exhibitions in Stuttgart, Aachen, and Berlin, West Germany, and at the Louisiana Museum in Humblebaek, Denmark.

When Hanson visited Cologne from June until September in 1972, he attempted to create several typical German people—a plasterer, a man reading, a cleaning woman, and a secretary. Yet, after they were finished, he was terribly displeased with them. He failed, or at least he thought he had failed, because he did not understand Germans well enough to produce believable people. Thus, when he returned to Berlin in 1974, under the auspices of a scholarship from the German Academic Exchange Service, he brought along colorful clothing from Florida and parts of fiber glass figures, conceived and cast in the United States, ready to be assembled and completed. They were American subjects, selected from among his acquaintances, the people he knew best.

Although Hanson may have had some personal reservations about how well he understood the German people, the Germans had no doubts about either Hanson or his work. They loved his sculpture. When Hanson's retrospective opened at the Württembergischer Kunstverein in Stuttgart in October, 1974, more than 13,000 visitors showed up to see the exhibition, most of whom had never been to a museum before. This astounded Sibylle Maus of the *Stuttgarter Nachrichten* (November 9, 1974). She tried to find out why the public was so intrigued by Hanson's work. A young student told her he had asked himself the same question. "After all," he replied, "I thought I could see the same thing in the street, but I soon realized I was wrong. The museum moves the background into focus, and we see life in a way

in which we do not experience it—or do not wish to experience it.” A young nurse thought the sculpture was a scary joke at first: “One fights the impulse to participate in what seems to be a game,” she said, “but upon looking at them more closely we see the pathos of existence in their troubled faces and begin to relate to them.” Another woman said she had expected something much different from what she had been told by friends who had already seen the show. “Many of the figures make me uneasy,” she said. “They appear so real, especially the hands.” Apparently people were initially drawn to the show to be entertained and thrilled, but soon they had a deeper contemplation about the figures and how they related to their fellowman. Reinhold Wurster of the *Schwäbisches Tageblatt* (October 25, 1974) put it another way: “We are all familiar with Hanson and his work; his figures remind us of people we know and meet every day. Yet we are uncomfortable with these unfortunate beings who live on the edge of society and our instinctive reaction is to flee from them. They embarrass us.” The same reaction greeted the exhibition in Aachen, Berlin, and Humblebaek. Marie Hullenkremer of the *Aachener Zeitung* (November 23, 1974) recommended the show to art lovers and the unsophisticated viewer as well. “People cannot help but be impressed,” she wrote. “Everyone should see it.”

The exhibition was an overwhelming triumph in Germany and Denmark. Hanson’s name appeared everywhere: on television, in magazines and newspapers, and on posters in most subway and railroad stations. Hanson had gained a much deserved reputation as a gifted sculptor, a rare artist who combined a keen interest in human personality with an authentic and original style to produce stunningly original works of art.

Success was great, but it did not make Hanson complacent. On the contrary, it provoked a sharp sense of self-criticism and made him even more eager to get back to work and try ideas he had been thinking about for a year. “At first I was very excited about having a big show,” he recalls, “but then I was horrified by what I had done long ago. I had changed; my mind had changed; my outlook had changed. I knew I could do better work than what I had done in the past, and I was eager to begin.”

These changes surfaced in a variety of ways, as old and new themes were developed side by side, in more sensitive and complex figures of plain people. More common choices for subjects of sculptures, a more subtle use of illusionism, and an ever-narrowing focus were the most evident differences in the work. Paradoxically, his scope continued to broaden, enabling him to probe deeper into the true nature of man's life experiences in a highly impersonal society. An impeccable logic appeared to guide his decisions: the closer the sculptures approached life, the simpler he made them look. Thus, it became easier to think of the sculptures as belonging to their environment. But this was also a little disarming. Simplicity demanded more of Hanson's art than he had ever had to give—hence the increased emphasis on implied or unconscious gestures, wrinkled faces, drab clothing, scuffed and worn-out shoes. These were records of the figure's existence, the scars of living. "I'm more interested now in creating sculptures of people who fit into an environment," he says, "wherever it might be, whether in a museum, a gallery, or in a collector's home." *Bank Guard* and *Museum Guard* are authentic examples of Hanson's latest direction in art. The figures look as though they have just walked into the exhibition, perhaps to guard it, not as if they were actually on exhibition themselves.

Hanson's particular fondness and compassion for older people and middle-class workers has become more apparent in recent years, and these subjects have emerged as dominant themes for his sculptures. There have been times, however, when he has approached them with chagrin as well as admiration. *Woman Derelict*, for one, stands as a poignant reminder of the nameless individuals living among us in neglect and isolation, without family, friends, or any hope for the future. Fortunately, most of Hanson's other sculptures of older people are far less extreme. They are sculptures of neither unusual nor odd-looking individuals, the kind of people one might quickly notice in a crowd. Instead, they are observations about the results of life, about the consequences of loneliness, and about the difficulties the aging encounter in trying to cope with a society where they are no longer really comfortable. This is serious business with Hanson. He wants everyone to know how badly

modern man has neglected the elderly. "I think it is their alienation that gets me most," he says, "the alienation of old age, where everybody looks upon advancing years as an end for the elderly, long before it is really all over for them." Why has this happened? What can be done about it? These questions are uppermost in Hanson's mind. By confronting the public with figures like *Woman with Suitcases* and the *Seated Old Woman Shopper*, Hanson tries to make the public aware of the situation of the elderly. They are good people, hard-working people, with an inward beauty despite their awkwardness and pensive expressions. The same thing will someday happen to most everybody. Why then has society allowed it to happen to others?

In much the same way, Hanson's figures provide a clearer understanding of middle-class, working people. Their melancholy faces also invite empathy and understanding. Hanson suggests, "Put yourself in the place of a guy who washes dishes day in and day out—one who doesn't have many aspirations except to have a color television set....How would you feel?" That is precisely what many museum visitors ask themselves upon first encountering *Dishwasher*. The thoughts he and other similar working-class figures provoke are difficult to ignore.

Even though Hanson's people are no longer as violent or provocative as they once were, their quiet and more subtle qualities have drawn Hanson closer and closer to the center of his own universe, and here he has found an endless source of good ideas. Throughout this intuitive voyage of discovery, he has never wavered in his commitment to explore the frailties of human existence—what he likes to call the "bittersweet mixture of life." The most recent characterizations of people are increasingly sympathetic and less critical. They represent individuals who appeal to Hanson's artistic interests—older people, working-class people, the kinds of people he likes best. These figures have gradually emerged over the years as manifestations of twentieth century thinking and represent an original art form inspired by the ideas and cultural events of an era that they, in turn, helped to shape. As such, they form an intense and vital record of reality in contemporary American society. Hanson's figures almost appear to live. It is as though they

want to live and fight for their own survival, so time, and time alone, can be the final judge of their worth as a mirror of mankind.

¹ Tim Buckney, "Museum Bans Sculptures Because They're Too Gory," Miami Beach *Sun and Independent*, February 3, 1969.

² A.L.S. Ivan Karp to Duane Hanson, October 25, 1967.

³ A.L.S. Ivan Karp to Duane Hanson, April, 1968.

⁴ A.L.S. Ivan Karp to Duane Hanson, September, 1968.

CHRONOLOGY

- 1925—Born on January 17 in Alexandria, Minnesota, the son of Dewey O. and Agnes Nelson Hanson. His father was a dairy farmer.
- 1930—Moved to Parkers Prairie, Minnesota.
- 1943—Enrolled at Luther College in Decorah, Iowa.
- 1944—Transferred to the University of Washington to major in art. Studied with Dudley Carter.
- 1945—Returned to St. Paul, Minnesota, to attend school as an art major at Macalester College. Worked under sculptor Alonzo Hauser and graduated with a Bachelor of Arts degree in 1946.
- 1947—Continued art studies for one year with John Rood at the University of Minnesota.
- 1951—Graduated with a Master of Fine Arts degree from Cranbrook Academy of Art, Bloomfield Hills, Michigan, where he studied with Bill McVey and met the well-known Swedish sculptor Carl Milles.
Taught art at Edgewood School in Greenwich, Connecticut.
- 1952—Joined the faculty of Wilton Junior High School, Wilton, Connecticut.
Held one-person exhibition at the Wilton Gallery, Wilton, Connecticut.
- 1953—Made first trip to Europe. Spent four years teaching art in Munich; three years in Bremerhaven, West Germany, in the United States Army Dependent School System.
- 1958—Held first one-person show in Europe at the Galerie Netzel, Worpswede, West Germany.
- 1959—Met George Grygo, a German artist from Bremerhaven, who was working with, what was for Hanson, a new technique—polyester resin and fiber glass.
- 1961—Returned to the United States and settled in Atlanta, Georgia. Resumed career in teaching.
- 1963—Received Ella Lyman Cabot Trust Award for work in sculpture.
- 1965—Moved to Miami, Florida. Taught art and sculpture at Miami-Dade Community College until 1969.
- 1967—Completed *War*, a social commentary sculpture in which he used a new technique of polyester resin and fiber glass.
- 1968—Visited by Ivan Karp, who offered him a one-person exhibition in New York.

- 1969—Moved to New York and took a studio at 17 Bleecker Street. Completed *Bowery Derelicts*, the last of his series of violent sculptures. Exhibited several works in a group show at the Whitney Museum of American Art entitled "Human Concern/Personal Torment: The Grotesque in American Art."
- 1970—Held first one-person show in New York at the O.K. Harris Gallery. *Football Players* purchased by Peter Ludwig of Aachen, West Germany.
- 1972—Completed *Seated Artist*, one of the most important pieces of this early period. Became well known internationally as a result of critical reaction to his work at the "Documenta 5" show in Kassel, West Germany. Held one-person exhibition at the Onnasch Galerie, Cologne, West Germany. Worked in Cologne from June until September. Held second one-person show in New York at the O.K. Harris Gallery.
- 1973—Returned to Davie, Florida, to live and work.
- 1974—Held third one-person show in New York at the O.K. Harris Gallery. Returned to West Germany on a scholarship from the German Academic Exchange Service (DAAD); lived and worked in Berlin for six months. Received the Blair Award for *Woman Derelict* from the Art Institute of Chicago. Held retrospective exhibition in West Germany at Württembergischer Kunstverein, Stuttgart; Neue Galerie, Aachen; Akademie der Künste, Berlin; and the Louisiana Museum, Humblebaek, Denmark, where it concluded in 1975.
- 1976—Held fourth one-person exhibition at the O. K. Harris Gallery in New York. Held first American museum exhibition at the Edwin A. Ulrich Museum of Art, Wichita State University, Wichita, Kansas.
- 1977—Held six major American museum exhibitions including shows at the William Rockhill Nelson Gallery and Atkins Museum of Fine Arts, Kansas City, Missouri, and the Corcoran Gallery of Art, Washington, District of Columbia.
- 1978—Given major one-person exhibition at the Whitney Museum of American Art, New York, New York.

PUBLIC COLLECTIONS

The Art Gallery of South Australia, Adelaide, Australia.
Milwaukee Art Center, Milwaukee, Wisconsin.
Museum Boymans-van Beuningen, Rotterdam, the Netherlands.
The National Museum, Utrecht, the Netherlands.
Neue Galerie, Aachen, West Germany.
Norton Gallery and School of Art, West Palm Beach, Florida.
Virginia Museum, Richmond, Virginia.
Wallraf-Richartz Museum, Cologne, West Germany.
Wilhelm Lehmbruck Museum, Duisburg, West Germany.
William Rockhill Nelson Gallery and Atkins Museum of Fine Arts,
Kansas City, Missouri.

ONE-PERSON EXHIBITIONS

- 1977 Virginia Museum of Fine Arts, Richmond, Virginia.
Colorado Springs Fine Arts Center, Colorado Springs,
Colorado.
William Rockhill Nelson Gallery and Atkins Museum of
Fine Arts, Kansas City, Missouri.
Portland Art Museum, Portland, Oregon.
University Art Museum/Berkeley, University of
California at Berkeley, Berkeley, California.
Des Moines Art Center, Des Moines, Iowa.
- 1976 University of Nebraska Art Galleries, University of
Nebraska, Lincoln, Nebraska.
Edwin A. Ulrich Museum of Art, Wichita State University,
Wichita, Kansas.
O. K. Harris Gallery, New York, New York.
- 1975 Louisiana Museum, Humlebaek, Denmark.
Akademie der Künste, Berlin, West Germany.
- 1974 Neue Galerie, Aachen, West Germany.
Württembergischer Kunstverein, Stuttgart,
West Germany.
Galerie de Gestlo, Hamburg, West Germany.
Museum of Contemporary Art, Chicago, Illinois.
O. K. Harris Gallery, New York, New York.
- 1972 Onnasch Galerie, Cologne, West Germany.
O. K. Harris Gallery, New York, New York.
- 1970 O. K. Harris Gallery, New York, New York.

- 1958 Galerie Netzel, Worpswede, West Germany.
- 1952 Wilton Gallery, Wilton, Connecticut.
- 1951 Museum of Art, Cranbrook Academy of Art, Bloomfield Hills, Michigan

GROUP EXHIBITIONS

- 1977 "Whitney Annual," Whitney Museum of American Art, New York, New York.
- "Aspects of Realism," Edmonton Art Gallery, Edmonton, Alberta, Canada.
- "Aspects of Realism," Winnipeg Art Gallery, Winnipeg, Manitoba, Canada.
- "Nine American Realists," Pennsylvania Academy of Art, Philadelphia, Pennsylvania.
- 1976 "Aspects of Realism," The Gallery/Stratford, Stratford, Ontario, Canada.
- "Aspects of Realism," The Glenbow Alberta Institute, Calgary, Alberta, Canada.
- "Aspects of Realism," The Mendel Art Gallery, Saskatoon, Saskatchewan, Canada.
- "Aspects of Realism," Vancouver Centennial Museum, Vancouver, British Columbia, Canada.
- "Fine Arts Festival," Kent State University, Kent, Ohio.
- "Photo Realism: U.S.A.," Edwin A. Ulrich Museum of Art, Wichita State University, Wichita, Kansas.
- "Group Show," O.K. Harris Gallery, New York, New York.
- 1975 "The First Invitational Art Exhibit," Hollywood Art and Culture Center, Hollywood, Florida.
- Louisiana Museum, Humblebaek, Denmark.
- "The New Realism: Rip Off or Reality," Edwin A. Ulrich Museum of Art, Wichita State University, Wichita, Kansas
- "Potsdam Plastics," Brainerd Hall Art Gallery, State University of New York College at Potsdam, Potsdam, New York.
- "Realismus und Realität," Kunstverein Darmstadt, Darmstadt, West Germany.
- "Sculpture: American Directions: 1945-75," Dallas Museum of Fine Arts, Dallas, Texas.
- "Sculpture: American Directions: 1945-75," Smithsonian Institution, Washington, District of Columbia.

- "Super Realism," The Baltimore Museum of Art,
Baltimore, Maryland.
- 1974 "Agora 2," Palazzo Reale, Milan, Italy.
"Ars 74 Anteneum," Art Museum of the Anteneum,
Fine Arts Academy of Finland, Anteneum, Finland.
Boymans van Beuningen Museum, Rotterdam,
the Netherlands.
Centre National d'Art Contemporain, Paris, France.
Edinburgh Festival, Scottish Council, Edinburgh,
Scotland.
Galerie de Gestlo, Hamburg, Germany.
"Hyperréalistes Américain — Réalistes Européens,"
Arts Council, Serpentine Gallery, London, England.
"Iperrealisti Americani e Realisti Europei," Rotonda,
Milan, Italy.
Kunstverein, Hannover, West Germany.
Musée d'Art Moderne, Paris, France.
Musée d'Art Moderne, Strasbourg, France.
"New Photo Realism," Wadsworth Atheneum, Hartford,
Connecticut.
"Seven Realists," Yale University Art Gallery, Yale
University, New Haven, Connecticut.
"Seventy-first American Exhibition," Art Institute of
Chicago, Chicago, Illinois.
Württembergischer Kunstverein, Stuttgart, West
Germany.
- 1973 "American Sharp Focus Realism," Galerie Löwenadler,
Stockholm, Sweden.
"Amerikansk Realism," Lunds Konsthall, Lund, Sweden.
"Amerikanske Realister," Randers Kunstmuseum,
Randers, Sweden.
"Annual," Whitney Museum of American Art, New York,
New York.
"Art in Evolution," Xerox Corporation, Rochester,
New York.
"Grands Maîtres Hyperréalistes Américains,"
Galerie des 4 Mouvements, Paris, France.
Groningen Museum, Groningen, the Netherlands.
"Hyperréalisme," Galerie Isy Brachot, Brussels,
Belgium.
Kunstmuseum, Lucerne, Switzerland.
Louisiana Museum, Humblebaek, Denmark.
"Radical Realists," Portland Center for the Visual Arts,
Portland, Oregon.

- "Realism Now," Katonah Gallery, Katonah, New York.
 Ruhrfestspiele Kunsthalle, Recklinghausen,
 West Germany.
- "The Super-Realist Vision," De Cordova Museum,
 Lincoln, Massachusetts.
- 1972 "Documenta 5," Kassel, West Germany.
 Galerie de Gestlo, Hamburg, West Germany.
 Galerie Schmela, Düsseldorf, West Germany.
 "Hyperréalistes Américains," Galerie des 4
 Mouvements, Paris, France.
 "Realism Now," New York Cultural Center, New York,
 New York.
 "Recent Figurative Sculpture," Fogg Museum, Harvard
 University, Cambridge, Massachusetts.
 "Sharp-Focus Realism," Sidney Janis Gallery, New York,
 New York.
- 1971 "Depth and Presence," Corcoran Gallery of Art,
 Washington, District of Columbia.
 "Directions 3: Eight Artists," Milwaukee Art Center,
 Milwaukee, Wisconsin.
 "Radical Realism," Museum of Contemporary Art,
 Chicago, Illinois.
 "Realism Old and New," Dannenberg Gallery, New York,
 New York.
- 1970 "Figures/Environments," Cincinnati Art Museum,
 Cincinnati, Ohio.
 "Figures/Environments," Dallas Museum of Fine Arts,
 Dallas, Texas.
 "Figures/Environments," Indianapolis Museum of Art,
 Indianapolis, Indiana.
 "Figures/Environments," Walker Art Center,
 Minneapolis, Minnesota.
 "Klischee und Antiklischee," Neue Galerie, Aachen,
 West Germany.
 O. K. Harris Gallery, New York, New York.
 Princeton University Art Museum, Princeton, New Jersey.
 "Sculpture Annual," Whitney Museum of American Art,
 New York, New York.
 University Art Museum/Berkeley, University of California
 at Berkeley, Berkeley, California.
- 1969 "Human Concern/Personal Torment: The Grotesque in
 American Art," Whitney Museum of American Art,
 New York, New York.

- 1968 Florida State Fair Fine Arts Exhibit, Tampa, Florida.
Hollywood Art Museum, Hollywood, Florida.
Lowe Art Gallery, University of Miami, Miami, Florida.
Miami Art Center, Miami, Florida.
- 1967 Hollywood Art Museum, Hollywood, Florida.
- 1952 Silvermine Gallery, Wilton, Connecticut.
- 1948 University of Minnesota, Minneapolis, Minnesota.
- 1946 Walker Art Center, Minneapolis, Minnesota.

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PHOTOGRAPHIC CREDITS

Unless indicated otherwise the numbers refer to the pages on which photographs appear.

Galerie de Gestlo, 66, 73, 75
 Jan Michael, 45, 50, 51, 62, 63, 68, 72, 75, 76
 Eric Pollitzer, 16, 27, 28, 41, 60, 64, 77, 84
 Friedrich Rosenstiel, 46, 57

INDEX

A

Aachener Zeitung, 91
Abortion, 23
 Abstract Expression, 31, 49
Accident, 26
 Alcoholism, 32
 Alexandria, Minnesota, 12
 America, 37
 American art, 34
 American artists, 32
 American society, 38
 Americans, 26
 Antiart, 49
Art in America, 43
Artist with Ladder, 51, 88
 Athens, Greece, 9
 Atlanta, Georgia, 18

B

Back Packer, 66
 Bakaty, Mike, 44, 47
Bank Guard, 75, 92
Baton Twirler, 33
 Berlin, West Germany, 90, 91
 Bicardi Museum, 26
Bowery Derelicts, 16, 32, 34
Boxers, 34, 35
Bremerhaven, West Germany, 17, 18
 Bunny, 20, 36
Businessman, 37, 43, 44

C

Carter, Dudley, 15
 Casket sculpture, 23, 24
 Castelli, Leo, 31
Cement Worker, 76
 Cologne, West Germany, 90
 Constable, Rosalind, 47
 Cranbrook Academy, 15
 Cuban doctors, 21

D

Davie, Florida, 11
 Decorah, Iowa, 13
 Dental plaster, 56
Der Mauer, 83
Dishwasher, 60, 93
 "Documenta 5" Exhibition (1972), 90
 Doty, Robert, 32
Drug Addict, 68

E

Eiffel Tower, 43
 Empire State Building, 43
 Estes, Richard, 87
 Europe, 17, 90
 Europeans, 89
Executive, 30, 43

F

Fanelli's Bar, 47
 Fernandez-Pla, Alberto, 26
 Flexible molds, 56, 61
 Florida, 18, 26, 29, 90
Florida Shopper, 58

Football Players, 19, 34

G

Gainsborough, Thomas, 12
 Galerie Netzel, 18
 Galerie, Onnasch, 90
Gangland Victim, 10, 29
 German Academic Exchange Service, 90
 German people, 17, 90
 Germany, 17, 18, 91
 Greeks, 9
 Grygo, George, 18

H

Hanson, Agnes Nelson, 12
 Hanson, Dewey O., 12
 Hanson, Duane, 9, 10, 11, 12, 13, 15, 17, 18, 21, 23, 24, 26, 29, 31, 32, 34, 37, 38, 43, 44, 47, 49, 53, 56, 61, 87, 88, 89, 90, 91, 92, 93, 94
 Hanson, Duane Jr., 11
 Hanson, Maja, 11
 Hanson, Wesla, 11
Hard Hat, 22, 43
 Haus Der Kunst, 17
 Hauser, Alonzo, 15
 "Hell's Hundred Acres," 32
Housewife, 25
 Hughes, Robert, 34
 Hullenkremer, Marie, 91
 "Human Concern/Personal Torment," 32
 Humblebaek, Denmark, 90

I

Illusionistic period, 44

J

Janitor, 53, 59

K

Karp, Ivan, 29, 31
 Karp, Marilyn, 31
 Kassel, West Germany, 90

L

Lady with Shopping Bags, 54
 Leo Castelli Gallery, 29
 Louisiana Museum, 90
 Luther College, 13

M

Macalester College, 15
 Manhattan, 44
Man Dozing, 80
Man in Denim Suit, 86
Man Leaning Against Wall, 69, 87
Man Reading, 45
Man with Beer, 62
Man With Hand Cart, 77
 Masheck, Joseph, 43
 Maus, Sibylle, 90
 McVey, Bill, 15
Miami Beach Sunday Sun and Independent, 29
 Miami-Dade Community College, 18
 Miami, Florida, 21, 29, 31

Miami Herald, 23

Miami Museum of Modern Art, 29
 Michelangelo, Buonarroti, 11
 Middle America, 38
 Milles, Carl, 15, 17
 Minneapolis, Minnesota, 12
 Minnesota, 11, 12, 15
 Models, 56, 61
 Munich, West Germany, 17
Museum Guard, 79, 92

N

New Realism, 89
 New York, 17, 29, 31, 32
New York Times, 47
Newsweek, 32

O

O.K. Harris Gallery, 32
Old Man Playing Solitaire, 63
Old Woman, 53, 87
Old Woman (in Folding Chair), 84
 Onnasch Galerie, 90

P

Parkers Prairie, Minnesota, 11
 Parrhasios, 9
 Paul, Boris, 29
 Photo Realism, 31, 87, 89
Pieta, 32
 Playboy Clubs, 38
 Pliny the Elder, 9
 Polyester resin and fiber glass, 18, 61
 Pop Art, 21, 31, 89
Putzfrau, 46

R

Raphael Sanzio, 11
 Realism, 21
Reclining Man Drinking, 52
 Renaissance, 10
 Reno, Doris, 23
Repairman, 61, 70
 Reynolds, Sir Joshua, 12
 Richmond, Virginia, 9
Riot, 13, 32
Rita: The Waitress, 78
 Roche, Janet, 17
Rock Singer, 37, 39
Rocker, 48
 Rodin, Auguste, 43
 Rood, John, 15

S

St. Louis, Missouri, 15
 St. Paul, Minnesota, 15
Saturday Review, 47
Schwabisches Tageblatt, 91
 Sculptors of Florida, 23, 31
Seated Artist, 44, 55
Seated Athlete (Rodin), 43
Seated Child, 71, 89
Seated Old Woman Shopper, 72, 93
 Seattle, Washington, 15
 Segal, George, 21
Sekretärin, 57
 Shirey, David L., 32

Slab Man, 85

Soho, 32, 47
 Spectator sports, 34
 Stuttgart, West Germany, 90
Stuttgarter Nachrichten, 90
Sun Bather, 40, 41
Supermarket Shopper, 27, 37
 Swedish traditions, 13

T

Technological society, 43
 The Bowery, 32
The Marriage of the Rivers (Milles), 15
Time, 34
Tourists, 28, 38
 Transitional movement, 43
Trash, 32

U

United States, 18, 21, 24, 43
 United States Army Dependent School System, 17
 University of Washington, 15

V

Vietnam, 24, 26
 Virginia Museum of Fine Arts, 9

W

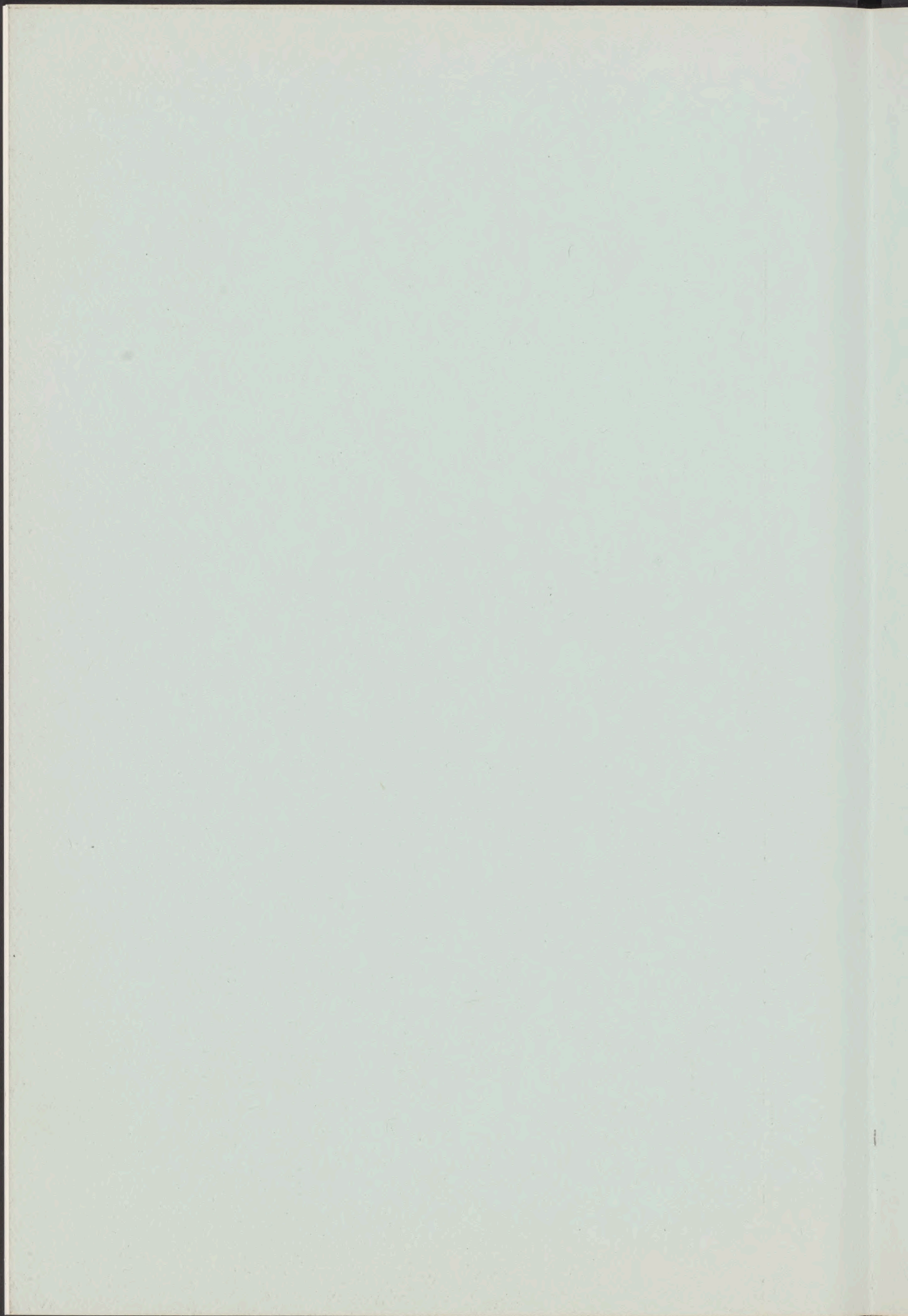
Wall Street, 44
War, 14, 26
 Wax museum figures, 47, 49
Welfare - 2598?, 23
 Whitney Museum of American Art, 32
Woman Cleaning Rug, 37, 50
Woman Derelict, 64, 92
Woman Eating, 42
Woman with Laundry Basket, 73
Woman with Purse, 74
Woman with Suitcases, 65, 93
 World War II, 13
 Wurster, Reinhold, 91
 Württembergischer Kunstverein, 90

Y

Young Shopper, 67
Young Worker, 81

Z

Zeuxis, 9



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Duane Hanson

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Arts Magazine

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Karl Diemer
Stuttgarter Nachrichten

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Osnabrücker Zeitung

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